THE NEW YORK DRAMATIC MIRROR.

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ON ACTOR-MANAGEMENT

BY STEPHEN FISKE

The discussion in England upon the question whether actors ought to be managers, or whether managers ought to be actors, stopped suddenly when it reached the interviewing stage. Those two leading actor-managers, Irving and Wyndham, declined to express any opinion upon the subject. Irving regarded the interviewer with his slow, subtle smile and changed the conversation. Wyndham asked if a practical joke was intended. What Messrs. Irving and Wyndham suggested by their silence is quite true—there is no such question to discuss. No matter whose name may be at the head of the playbill, the leading actor and the business manager of a theatre are always entirely different persons. They may be partners, they may advise and consult with each other as employer and agent; but the one could no more act on the stage than the other could settle the weekly accounts.

Some professionals like to pretend to be and do everything—on the bills. The playhouse is called Smith's Theatre; sole lessee and manager, Mr. Smith; new and successful play by Smith; produced under the personal direction of Smith; Marquis Carabas (his original character) Mr. Smith; incidental to fourth act, the new valse "See You Later," composed by Smith. N. B.—The theatre has been fitted with patent folding chairs invented by Smith. This is supposed to impress the public; in reality, it makes them very tired of Smith. But those behind the scenes know that Smith neither wrote nor translated the play, neither composed the valse nor invented the patent chair. What, then, is the use of discussing the question whether an actor ought to do all these things? The practical reply is that he never does them.

A well-conducted theatre consists of an Academy of Art behind the proscenium and a business department in the front of the house. The manager may be an actor and employ a business man to attend to the front, or he may be a business man and employ an experienced actor to attend to the stage. It does not matter in the least who of these two partners calls himself the manager. Each is supreme in his own sphere, according to his talent. There are very few authentic instances in which any manager has attempted to attend to both departments. Garrick may have done so; but Garrick, besides being an exceptional genius, had a thorough business training as a wine merchant before he went upon the stage.

The theatre is not peculiar in this respect. In every law-office, there are the man who prepares the cases and the man who appears in court to argue them. In England, these departments are distinctly defined; the solicitor is the business manager and the barrister the legal actor. In every newspaper office, there are the editor and the publisher. The one prepares the paper for the public; the other induces them to buy it and to advertise in it. On the *Herald*, we have Mr. Howland in the box-office; Hon. John Russell Young as the editorial star. On the *World*, Mr. Turner attends to the business, and Colonel Cockerill to the literary department. On the *Times*, Mr. Jones takes care of the finances and Mr. Miller is the leading man of the intellectual company. Seldom is the man who is able to edit a paper able to sell it, and there are few publishers who can write a line outside of the advertising columns. The exceptions, which can be counted upon the fingers of one hand, only prove this rule.

A theatre is in many respects similar to a newspaper. The play is published every night; the latter, every morning. One has its extra editions; the other its extra matinees. Both depend for success upon a large number of persons very variously employed. The compositors set the types, and the scene-carpenters set the stage. The news of the day is the play, which Shakespeare called the age and body of the time. The editorial writers and reporters are the members of the company, who present the news in the best possible form. The editor is the stage-manager. The readers are the audience, and they pay their money, not directly to the players, but to the newsdealers, who are the men in the box-office, over whom presides, as business manager, the publisher. The manager who handles the receipts and pays the bills and the salaries decides whether a play, a star or a paper is what the public want. The manager on the stage or up in the editorial sanctum is responsible for the proper presentation of the play or the news and is comparatively shut off from the public. To say that one man can fill both positions is to give the bird of Boyle Roche credit for being in two places at once.

What's in a name? The name of Bennett stands at the head of the *Herald*, while Mr. Bennett is yachting in Oriental seas and never reads a copy of his paper until months after its publication. The name of Joseph Pulitzer heads the *World*, but Mr. Pulitzer is an invalid in Europe, and cannot see the journal he has created. Hon. Whitelaw Reid is the director of the *Tribune;* but everybody knows that he is the United States Minister to France. Wallack's was once the name of our leading theatre. Lester Wallack was its manager and its chief actor; but all concerned were aware that the practical management of Wallack's was in the hands of Theodore Moss, who, with proud humility, called himself simply the treasurer.

Not to reveal trade secrets by taking illustrations from the managements of to-day, we can recall Laura Keene's Theatre, with Leutz in the business office; Niblo's Garden, with John Sefton directing the performances; Daly's enterprises, with John Duff as the man with the chequebook; Booth's Theatre, with McVicker in the background; the Mallory churchmen building the Madison Square for Steele Mackaye to stage-manage. When you see a theatre most artistically conducted by a manager whom you know to be utterly ignorant of art, peep behind the scenes and you will find the real artistic manager—and often wearing petticoats. When you see a theatre financially successful and you know that the ostensible manager is incapable of ordinary business affairs, peep into the room behind the box-office and you will find the real manager in a person who talks dollars, instead of art, and values a star or a play according to the cash receipts. United, they stand; divided, they almost invariably fall. But to suppose that two such diverse characters could be rolled into one, like "Dr. Jekyll and Mr. Hyde," is an absurdity. Apropos, as I write, comes the news that Mr. Mansfield, who has formerly undertaken to manage himself and his business agents, acknowledges the impossibility of doing two things at once, and signs a contract with a business manager for a term of years.

John Hollingshead used to argue that Shakespeare had written the part of the Ghost in Hamlet for himself, so that he might slip around to the front between his scenes and count up the house. Perhaps Shakespeare could be dramatist, actor and manager; but who else is equal to the task? Mr. Boucicault, the Shakespeare of Ireland, has tried the experiment in two countries, and will tell you that he would be doubly wealthy now if he had restricted himself either to acting or to management. I put playwriting upon the same plane as acting in respect to this subject. Sullivan and Gilbert open a theatre and supply it with comic operas; but in partnership with them are D'Oyly Carte and Michael Gunn. A dramatiser of foreign works conducts a theatre successfully in New York; but success did not come until he had a father-in-law, and afterwards a brother, to attend to the financial department.

Theatrical business is simplified now by the contract system. Not very long ago, every theatre had its wardrobe made, its scenery painted and its properties manufactured on the premises. Nowadays, the manager has simply to approve the designs for costumes, scenery and properties and agree upon the price, and they are delivered to him complete at a fixed date. (The majority of our managers carry the system further and have the plays and the company supplied by contract; but, of course, I am not considering what may be called janitor or combination management.) Yet, even with scenery, properties and costumes sent in from outside manufactories, there are so many and such varied details in a theatre that a successful performance is to me always a wonder—just as, when one thinks of it, a newspaper, printed from thousands of types, with information from hundreds of sources, passing through dozens of different hands, is truly a miracle.

A theatre must be warmed in Winter and cooled in Summer. The machinery for this is often elaborate. Most audiences sit over a boiler, attended by an engineer and his assistant. Behind the curtain are a force of scene-shifters, property-men and dressers, besides the musicians and the members of the company whose names are on the bills. In front, there are the ushers, the doorkeepers, the ticket-sellers. Out of sight—but seldom out of mind—are the advertising agents, the bill-posters and distributors and the printers of bills, tickets and programmes. All these are aside from the artistic departments of the actors, the musicians, and, perhaps, the chorus, the ballet and the supernumeraries. To manage all these people—to engage them; see that they do their work; guard against errors and swindles and pay them weekly—is as much as any business man—say a merchant or manufacturer—would care to undertake. Then there is the box-office, which is like a small bank, the money being deposited by the public and chequed out by tickets. Could anyone attend to all this and then go upon the stage, direct the performance and play a part artistically?

The argument is that an actor, as manager, would be so influenced by his vanity as not to engage other actors, who might be more popular, nor to accept plays in which he would not appear to the best advantage. But, controlling the manager on the stage, is the power which Mr. Palmer cleverly defined as "the critic in the box-office." He does not need to watch the niceties of the acting nor the artistic development of the play. He simply looks at the cash receipts and the advance bookings and decides in a moment that the actor or play is good, bad or indifferent. With the same sophistry, it might be argued that a mere box-office manager would cut down the expenses of the stage, secure the cheapest possible attractions, and thus detract from the artistic side of the theatre. It has been done, as many a ship has been spoiled for lack of the proverbial "ha'porth of tar;" but, as a rule, the business end of a theatrical firm knows that money artistically expended on the stage brings money to the box-office, and this generation certainly has no cause to complain that the requirements of the acting and decorative departments have been sacrificed to mistaken economy. Such managers as A. M. Palmer and J. M. Hill, who stepped from business life to theatrical life, have been most lavish in their expenditures upon their dramatic productions.

The little Strand Theatre, in London, has graduated more actor-managers than any other institution in the world. It was, for years, the college for low comedians and soubrettes who became managers. At one time it could count upon its roll Miss Herbert, of the St. James's; Marie Wilton, of the Prince of Wales's; James and Thorne, of the Vaudeville; Lydia Thompson, in America; Frank Musgrave, at the Theatre Royal, Nottingham, and half-a-dozen other provincial managements. It had a specialty of low comedians in couples and pretty girls in dozens. Jimmy Rogers and John Clarke were followed by David James and Thomas Thorne, and they by Edward Terry—now a London manager—and Harry Cox. The genius who produced these marvels was Mrs. Swanborough, immortalized by Henry J. Byron in a hundred malapropisms which she never uttered. She was neither an actress nor a business woman. She had a daughter as leading lady and a son in the box-office. Management was with her a family affair. Never, before or since, has London seen such a succession of clever comedians, charming soubrettes pretty girls and laughable burlesques as Mrs. Swanborough brought out at her bandbox of a theatre. In her special line, she seemed to me the ideal manager, and every graduate with honors from her theatrical college has proved a success elsewhere.

Next to Mrs. Swanborough the best manager I ever knew is Mrs. Sarah Lane of the Britannia Theatre, Hoxton—away at the East end of London, but much more profitable than the better known West End houses. She was (and is) an actress, playing everything, from burlesque to melodrama; consequently, she took care of the stage. Her husband—who has been dead for several years—managed the business department, and had original ideas about both theatres and yachting. The Britannia was built entirely of brick and stone. It was so large that along the lobbies were ranges of shops, in which you could buy anything you wished, from a beefsteak to a suit of clothes. No return checks were issued. The Lane system was that once in the theatre, a man or woman could purchase drink, food, clothing, crockery, dry goods, shoes, everything, better and cheaper than at outside establishments. Imagine the Grand Opera House and Macy's combined on the Third Avenue, and you have the Britannia theatre. Mr. Lane told me that the immense building had paid for itself in two years, and that the money poured in so fast that he did not know how to invest it. Mrs. Lane (who is said to be on a visit to this country incognito) continues the same system with persistent prosperity

Combination is the soul of theatrical business. One head on the stage, another in the office: both planning and working together. A family combination, like the Swanboroughs, or husband and wife, like the Lanes, or high art and strict business, like the elder Wallack and Theodore Moss—that is the secret of success. Behind Ben Webster, at the old Adelphi, was treasurer Anson, who died richer than Webster. Behind Buckstone, at the old Haymarket, was acting manager Wild, who kept the restaurant next door; and Buckstone never failed while this side-partner lived. Irving, the most prominent type of the actor-manager, will talk of plays by the hour; but, when you begin to talk of business, says: "Please see Bram Stoker." The actor, being better known and more popular, has his name starred as manager; but what does it matter, when every professional knows the combination which means success?

THE ONLY REAL ONE.

The Metropolis, June 30.

It cropped out in court, last week, that one of the advertising sheets, owned by managers, but called theatrical papers, had been backed to the extent of $3,000 by Augustin Daly. Now do you see how press notices are secured for certain theatres? Another similar sheet is owned by Harry Miner, and one of its writers has the run of the *World* to make things hot for actors and actresses who will not advertise in Harry Miner's paper. Is not this a proper subject for the *Journalist* to investigate? Does it not justify my statement that THE MIRROR is the only real dramatic newspaper?

THE INSPECTOR.

The Inspector, a local melodrama by Will R. Wilson, one of the authors of Among the Pines and The Lion and the Lamb, will be produced for a four weeks' engagement at the Fourteenth Street Theatre on Nov. 10. The Inspector is Inspector Byrnes. The author believes there will be sufficient interest manifested by the public, particularly in New York to see the stage counterpart of Inspector Byrnes to make the play a paying venture.

"He will be presented," said Mr. Wilson, to a MIRROR reporter, "just as he is, and his method of work will be laid bare for the first time. While the police interest in the play is paramount, there are other features for the audience. The drama is not without a love-story, and is replete with local scenes. It will have an elaborate and careful production."

THE NEW YORK
DRAMATIC MIRROR.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

PUBLISHED EVERY WEDNESDAY
At 145 Fifth Avenue, corner of Twenty-first Street.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:

Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
Two-line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.
Managers' Directory cards, $1 per line for three months.
Open Time announcements, 50 cents for one date and 25 cents for each additional date—one insertion.
Reading notices (marked "") 50 cents per line.*
Advertisements received until 1 P. M., Tuesday.
Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION:

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London by our agents, the International News Company, Breams's Building, Chancery Lane; at Low's Exchange, 43 Charing Cross, and at Brentano's, 430 Strand. In Paris at the Grand Hotel Kiosques and at Brentano's, 17 Avenue de l'Opera.
The Trade supplied by all News Companies.
Remittances should be made by cheque, post office or express money order, postal note or registered letter, payable to The New York Dramatic Mirror.
The Editor cannot undertake to return unsolicited manuscript.
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NEW YORK - - JULY 5, 1890

**** The Mirror has the Largest Dramatic Circulation in America.*

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CURRENT AMUSEMENTS.

BROADWAY—CASTLES IN THE AIR, 8 P. M.
CASINO—THE BRAZILIANS, 8.15 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE, 8 P. M.
MADISON SQUARE GARDEN AMPHITHEATRE—STRAUSS' ORCHESTRA AND BALLETS, 8 P. M.
PALMER'S—THE SEA KING, 8 P. M.

SUMMER SUBSCRIPTIONS.

Readers of THE DRAMATIC MIRROR who are going to the seaside, the mountains or to Europe this Summer, can obtain the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks	50 cents
Ten weeks	$1.00
Three months (13 weeks)	$1.25

AT LAST!

AT last the pachydermatous officers of the American Managers' Association have felt the sting of the reproaches they have so justly earned by their extraordinary show of indifference to their duty with respect to the bill to amend the Inter-state Commerce Act. They have suddenly awakened from their stupor and have actually called a meeting of the members of the Association for this (Wednesday) afternoon, when they will, perhaps, explain their apathy, if they can, and proceed to take the action in support of Mr. HANSBROUGH'S measure which they should have taken a month ago.

We have shown that many members were dissatisfied with the condition of affairs and that they were totally in the dark as to the reasons why the officers responsible for the management of the organization failed to take promptly the most advantage the opportunity afforded of furthering the special object which brought the Association into existence. Perception of the urgency of the case did not come until sharp criticism had prodded them into a state of something approaching activity.

Although tardy, this awakening is a subject for congratulation, and we are not sorry to have been the means of bringing it about. The drastic treatment we have followed has had the desired effect, although we hoped it would prevail sooner.

Much valuable time has been lost by the Association, and its leaders should now strive to make up for it in some degree by adopting vigorous and immediate measures. That is the only way by which they can wipe out the record of their gross neglect and aid in pushing this vital legislation to a successful conclusion. The prosperity of the whole profession is concerned therein—local and traveling managers, actors and all others concerned directly in the theatrical business are involved in the result. The immense importance of a reduction in traveling expenses must be appreciated by every person that has given the subject the least consideration.

The work before the Association has been simplified by THE MIRROR, which has drawn forth expressions of sympathy and support from the most influential railroad interests, and placed these and other instructive materials in the hands of the Committee on Commerce, in whose hands the bill is at present. It only remains for the Association to secure quickly as many representative signatures as possible to a petition to that body urging its favorable report on the bill; to request a special hearing and send on to Washington at the appointed time an effective delegation and a competent advocate to present forcibly and convincingly the arguments in its favor, and finally before the matter comes before the House for action, to bring every effort to bear in all proper directions upon the Representatives to secure for it their support. If this programme is carried out the passage of the amendment will almost certainly follow. There is no opposition to the bill, but it needs and must have the active personal interest of those that will most benefit by its success.

As we have said, there is not a day to be lost. Congress will adjourn in a short time, and unless the utmost endeavor is put forth, the amendment will be crowded out of sight in the pressure of business that always attends the closing days of the session.

Now let the American Managers' Association justify its name and its purpose!

LAST week THE DRAMATIC MIRROR printed 352 paid advertisements—just 150 more than were printed by Mrs. HENRY C. MINER'S theatrical publication, without deducting the many "dead" and "stretched" advertisements included in the latter.

TALE OF A TOOTH.

WE have received a copy of the Philadelphia *North American* containing the following paragraph, which is marked by the sender in order that it shall not escape attention:

Pretty LILLIAN RIVERS, who created a sensation about a year ago by effecting her escape from the Bethany Female College at Topeka, Kansas, and going on the stage, dazzled promenaders on Chestnut Street yesterday by a flashing diamond surrounded by a rim of gold, set in the first lateral tooth on the left side. The novelty of having the brilliant gem in her mouth has cost Miss RIVERS not only a large sum of money, but the endurance of more than a week of almost continuous pain. A bed had to be bored out in the body of the tooth to countersink a half-karat diamond in the cavity. This was bordered with gold. The entire operation, including the price of materials, cost $300. Won't she shine on the stage now?

We presume that we are indebted to the young woman herself for the marked newspaper. We likewise presume that she desires to have her freak set forth in the columns of this journal in order that the profession may learn of it. No doubt she conceives it to be a capital opportunity for a first-class free advertisement of the "hustler" school. We are happy to oblige her in this respect, but she will pardon us, we are confident, if we on our part take advantage of the opportunity she has also afforded us to preach a short sermon for her benefit and the benefit of the more or less numerous class of young women similarly inclined to seek notoriety in strange ways and by devious devices.

Some such bid for fame as a diamond-filled tooth might naturally have been expected from a girl whose first step toward the stage took the form of flight from the educational establishment in which she had been placed. There is an order of being—generally, we regret to say, of the feminine persuasion—who considers that the most valuable introduction into the profession is by means of a sensation. If she can only do or say something, no matter what, which attracts the notice of the press to her existence, she firmly believes that her future is secure.

Think of a young woman submitting to a painful dental operation in order that she may procure a *bizarre* advertisement! Woman is vain, but she is not vain enough to disfigure herself that she may possess one feature not shared by the rest of her sex. It is not vanity but business policy that seems to mark this particular young woman's grotesque fad. Unfortunately, the endurance that withstands the pain suffered in such a cause, does not imply that sensitiveness of organization which might otherwise insure the ultimate penalty of mortification and suffering more acute than that inflicted by the dental surgeon.

The most surprising thing connected with this curious spectacle of combined suffering and cupidity is the fact that such an estimable paper as the *North American* lends its columns to the propagation of such a transparent device. If its example were followed by many of its contemporaries the newspaper reader would be speedily treated to accounts of "pretty" and "rising" young candidates for histrionic fame who wore rings in their noses and other striking decorations acquired by the grace of modern surgery.

CHANGING THE BILL.

THE MIRROR was the first paper to publish Messrs. PALMER and FROHMAN'S intention to forego the season-run policy at their theatres next season, and furnish the public with more variety in the form of several changes of bill. That this news was welcome is shown by the number of approbative and congratulatory comments that are appearing in the editorial columns of our most influential and serious-minded newspapers. They agree generally that the plan will be a great improvement on the condition of affairs that existed last season, and they express themselves as certain that it will prove as profitable to the management as it will be palatable to the public.

Speaking of this matter the *Press* says that a season's run is "not unattended with some danger." It explains this assertion on the theory, that "The public is fickle and capricious, and one of the chief risks attending the running of a play the entire Winter is, that the regular patrons of a playhouse will be forced to go elsewhere for their entertainment. This consideration may be counted upon to prevent many repetitions of last season's experience. No manager has shown so much shrewdness as Mr. DALY in creating a clientage for his house by his subscription performances and by his changes of bill, which also have had the effect of keeping his company in better form and better spirits than can be the case when one play holds the stage from October to May."

We believe thoroughly in the advisability of several changes of programme each season in a theatre managed on the stock principle. They stimulate interest anew among the more refined and discriminating class of playgoers; they draw to the establishment a constantly widening circle of faithful supporters that are in touch with the aims of the manager and the actors, and observation has shown that they add an important and favorable element to the furtherance of artistic efforts.

But in reviewing the policy of the Madison Square and Lyceum managements during the last two or three years we must not lose sight of the special conditions which rendered it expedient. Popular plays opened the campaigns at each house and continued to attract public attention. Good material during the period—that is to say, good material for theatres of their class—was exceptionally scarce and difficult to find. Under the circumstances both the managers probably did the wiser thing in holding to the successes they had rather than floundering in a number of dubious experiments merely for the sake of securing the credit of attempting to get "novelties." Novelty is certainly a desideratum; but it is sometimes an expensive commodity, and one the getting of which does not necessarily betoken good judgment. While change is to be desired, it must not be forgotten that a success long drawn out is better than a demoralizing failure. Evidences of that truism abound in the theatrical field.

We do not think that our contemporary sufficiently considers either the limitations and the obstacles surrounding the direction of a stock theatre or the singular sterility of the playwriting fraternity with reference to supplying that department of the stage. It is comparatively an easy matter to secure an acceptable play for a star—indeed, the majority of plays are written for stars—but it is a perplexing task to obtain a variety of commendable works to suit the purpose of a stock company. Stock management is the most exacting and precarious as well as the highest form of management. That is one of the reasons why we have few stock theatres at the present time. Money is made more easily and more rapidly in the other and simpler directions.

The *Press* is unfortunate in citing Mr. DALY as an example of successful adherence to the frequent change of bill policy. It is no secret that Mr. DALY has often presented a quick succession of plays because none of them had secured that measure of success which rendered a long and comfortable run possible. There is a wide difference between this "floundering" process and changes that are made simply to delight the public by stimulating its curiosity and providing it with pleasurable excitement. The "subscription nights" were doubtless interesting features, but they reminded us of the late Mr. WALLACK'S sudden recourse to the "old comedies" after a new piece had failed. When he strikes a distinct success Mr. DALY hugs it to his managerial bosom and keeps it on just as long as it will go, or as long as his *confrères* would. We have but to glance at the history of his management in this city to ascertain that changes of bill at DALY'S are guided chiefly by the box-office receipts. There is a good deal of nonsense talked about Mr. DALY'S love of art and a good deal of applause bestowed upon his æsthetic shrewdness. No doubt Mr. DALY loves art, but he loves success as much as the next man loves it. As for his shrewdness, that is sufficiently developed to take off a piece when it does not pay expenses. Let us be honest in discussing these matters.

Next season the Madison Square and Lyceum will present a number of promising plays. That Messrs. PALMER and FROHMAN have been able to secure a sufficient quantity of material to make this plan feasible is a source of satisfaction.

IS it not strange that Master Workman ALDRICH has failed thus far to bring some of his ventose enthusiasm to bear on the Inter-state matter? Here is a measure whose legislative consummation means vastly increased prosperity to American actors—a measure more practical, more necessary and more creditable than Mr. ALDRICH'S "protection" scheme—yet he has neglected to give it aid and comfort. Let us hope that he will be present at the managers' meeting and make up for the omission.

THE streets are for the use of the public but individuals have no lien upon them. The arrest of an English actor on Monday evening, for refusing to desist from the amusement of blocking the Broadway sidewalk in front of a saloon, is not an occasion for sympathy. When a professional breaks the law and defies the police, he deserves to suffer precisely like any other citizen whether alien or to the manor born.

WHAT has become of that mammoth English music-hall scheme which furnished food for gossip a few months ago? It was big with immediate promise, but naught has materialized.

IF the Managers' Association will stir up its officers at the special meeting to-day the work that THE MIRROR has begun may be completed. If a delegation is appointed to go to Washington Messrs. DUNNE and NOBLE should be members of it. These managers gave in their allegiance to the Inter-state cause while the Association's officers were sweetly sleeping.

THE advertising pages of THE MIRROR furnish cheerful evidence of the great activity with which preparations are being made for the next campaign. There is every indication that a lively and interesting season is in store.

WE have now reached the dullest time of the year, theatrically considered. Last week finished up the season of several more city theatres, and the all-the-year-round establishments have the field to themselves.

THE USHER.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

The other day at a Fifth Avenue barber's I found myself sandwiched in an operating chair between the Discoverer of the 400 on one hand and ex-Mayor Abram S. Hewitt on the other.

While the tonsorialist at my right trimmed Mr. Ward McAllister's imperial with geometric accuracy, the one at my left sought among the scant but precious hairs of Mr. Hewitt's gray-crowned cranium for ragged ends to clip.

The sound of the shears was varied by the distinguished man on my right, who said:

"Er—Hewitt—what sort of place is that—er—Koster and Bial's, on Twenty-third street?"

"Good sort of place of its kind," answered Father Abram.

"Um—indeed," said Mr. McAllister. "Yes—brilliantine." [This last to the barber.] "Ever been there?"

"Once," said the ex-Mayor. "When I was in office somebody made a complaint about the character of the place. Investigated it myself. Paid twenty-five cents to get in, and a quarter more for a seat in front."

"Er—did you find——"

"No—nothing objectionable in the performance—excellent variety show. People sat around and drank beer. No just cause for the complaint."

A gleam of delight shot from beneath Mr. McAllister's aristocratic brows.

"Twenty-five cents, I believe you said? Well—er—there's a charming dancer I'm told over there. Friends of mine—nice people, don't you know—want to see her. I have your assurance it's quite right?"

"Certainly."

"Good place—er—to take ladies?"

"That depends. I wouldn't take my wife or daughter there," said the ex-Mayor, bluntly.

Mr. McAllister looked distressed—at least, as much distressed as the tenets of good form permit.

"What's the objection?" he asked.

"Well," said Father Abram, "many of the women who frequent the hall appear to belong to the questionable class."

Mr. McAllister emitted a soft whistle, and lifted his eyebrows just a quarter of an inch.

"Ah!" he ejaculated.

"You might find no objectionable women in your neighborhood. Then again you might," continued the ex-Mayor.

There ensued a brief pause.

"But I don't suppose that such a neighbor would put you out of countenance, McAllister," added Mr. Hewitt.

The chieftain of society chuckled audibly.

"Cawn't say," he replied. "Never met one at such close quarters."

"Humph! Well if you went there and found such a person sitting beside you what would you do?"

"Speak to her." Mr. McAilister meditated deeply before he uttered these words.

"What would you say?"

"I'd say—er—'woman, go and sin no more,' don't you know."

◆

Why don't the newspapers tell the truth about the Madison Square Garden?

As a general thing they are inclined to butter new enterprises after the first night, and invent and publish amiable fictions respecting the prosperity accorded them by the public.

But in this case there seems to be a determination on the part of a number of the papers to underrate the success of the Garden and underestimate the attendance.

As a matter of fact, on the several evenings that I have spent there listening to the inimitable dance-music of Strauss, the immense building has been as nearly full as is compatible with comfort. The privilege of smoking in the Western half of the main floor is a source of enjoyment, which would be greatly increased were ices and cooling beverages served at the round tables.

Pending the obtaining of permission to sell stronger stuff, why cannot these innocuous refreshments be had?

◆

Even in her retirement Mary Anderson is pursued by the scribblers. Having exhausted every other subject of Anderson-Navarro discussion they are now indulging in lengthy speculations on the probabilities of her foregoing the calm of domestic life which she has chosen and returning to the stage.

◆

An Englishwoman of means recently bequeathed a legacy of $15,000 to the Association of French Dramatic Artists, the yearly income of which is to be spent in real champagne for stage banquets!

This news fills the Paris super's heart with joy and his gullet with pleasurable anticipation. To quote the comment of the London *Globe:*

"It must constantly have saddened tender-hearted people who have lost their illusions, and deprived them of their enjoyment of the play, to feel that the players are washing down their imaginary morsels of canvas fowl (a different species from the canvas-back duck) with draughts of nothing. Tantalus and the Barmecide are not more pathetic to think of. Of course, on some stages, which go in for realism, people really eat and drink; but in a general way skepticism, if not disbelief, is inevitable.

"The actor will henceforth, if the English lady's example be adequately extended, be in complete sympathy with his author and his part. Moreover, an immense revolution may be expected to take place in the dramatic art itself. The playwright who is wise in his generation tries to please his interpreters as well as his audiences; and he will be found the most acceptable who brings in as many champagne parts—as they will then be called—as possible. Hilarity and *verve* will certainly be increased, and another grand step will have been made to the final and complete substitution of realism for illusion."

There's a chance here in New York for some kind old lady who has more money than she knows what to do with, to earn the eternal gratitude of the noble army of "supes" by making a similar bequest.

◆

The rehabilitation of the British stage some years ago is described by Clement Scott in his "Dramatic Table Talk," which is now running in the pages of the *Whitehall Review.*

Scott was one of a devoted band of critics who spoke of things theatrical as they found them, with the result that their fearless candor brought down the ire of the more influential managers upon the newspapers for which they wrote.

"Those were the days," says Scott, "when Mr. Frederick Chatterton, manager of Drury Lane Theatre, had the insolence and assurance to go down to the *Weekly Despatch* office and demand my instant dismissal, on the penalty of withdrawing his twopenny-halfpenny advertisement, unless I consented to be the slave of Drury Lane and the Chatterton clique and write in accordance with his ideas and not my own. I made a stand then against this managerial insolence, as I would make a stand against it now, if managers attempted to ride roughshod over those who are paid to give their honest opinions, or try by trickery or subterfuge or underhand dealing to stifle criticism that is independent. The *Weekly Despatch* was a liberal paper, and was not to be browbeaten by one or a dozen Chattertons. The drama was in a rotten state at that time, and some of us said so pretty plainly. When Chatterton or one of his myrmidons, having already refused me admittance to the playhouses then under his power, told the editor of the paper on which I was a salaried servant that his advertisement would disappear unless I buttered up his frowsy playhouses and his fustian art, he was politely shown the door."

There is a species of Chatterton carrying on in the same old way in this town. Unfortunately, the newspapers are not all so independent as that of which Scott speaks, or the bulldozer would be treated according to his public and private deserts.

HARRIGAN HOME AGAIN.

Mart Hanley's smiling face beamed cheerfully in THE MIRROR office on Monday. The well-known manager had a healthy color in his cheeks and looked as if the world went well with him.

"We've just arrived," said Mr. Hanley, "Harrigan, the company and all of us, and we are all glad to get back, although we were well received all over the country and our business has been most profitable. In fact, it was the best trip we ever made across the continent. We only lost two weeks—the one before Christmas and the last week of Lent. All the time that we had, you must remember, I had to fill as we went along, as I had no dates arranged ahead. That was because we were to have had a theatre in this city the past season.

"Now, of course, you want to know about our intentions for the future. Mr. Harrigan and family will leave in a few days for their cottage at Schroon Lake, in the Adirondacks, while I will remain in New York, spending the time between here and Long Branch.

"As the new theatre in West Thirty-fifth Street will not be completed until the first Monday in November I have arranged to play five weeks outside of New York before our opening in it. On Sept. 15 for one week we will play at the Academy of Music, Jersey City; at the Amphion, Brooklyn, Sept. 22; at the new Tremont Street Theatre, Boston, three weeks, commencing Sept. 29. The company as it will stand for next season comprises Annie Yeamans, Hattie Moore, Harry Davenport and wife (Miss Archer), James B. Radcliffe, Joseph Sparks, Harry Fisher, Jennie Yeamans, George Merritt, Peter Goldrich, Ida Lewis, Miss Dunlap, James Burke, Miss Dean, Dan Burke, Charles Coffey, Charles White, John Walsh, John Decker and Mr. Rennie. Dave Braham will continue as musical director, Bob Cutler will be master machinist, and D. Frank Dodge from San Francisco will be the scenic artist. The company will assemble at Harrigan's house in this city for the first rehearsal on Sept. 8."

THE M'NISH-LAMAR TOUR.

"I have been importuned considerably about the plans of Frank E. McNish and Lee Lamar and the title of the play in which they will appear in their coming Southern tour," said Charles R. Gardiner the other day, talking to a MIRROR representative. "The piece is so thoroughly English," continued Mr. Gardiner "that we have decided to Americanize it, and the title is also to be changed. We have about decided, however, to call it Out of Sight.

"It is a farce comedy pure and simple with a great opportunity for Mr. McNish's cleverness and his specialties while the *ingenue* part is specially adapted to the peculiar style of Miss Lamar. The cast will include some important specialists which Mr. McNish will bring here about the middle of July. The dramatic company will be made up of well-know figures in the comedy world.

"T. E. Mills has the management and entire charge of the tour. We will open the season at Richmond, Va., on September 8, going directly South."

LIZZIE EVANS MAY GO ABROAD.

Charles E. Callahan, manager of Lizzie Evans, was met on upper Broadway by a MIRROR reporter, and from the pleased expression of Mr. Callahan's countenance it was evident that he was big with news.

"I have some pleasant intelligence this morning," said he. "I have just received an offer from an English manager to take Miss Evans over there, and it is the third offer of a similar nature I have had from that side in a very short time. Some good friend or friends have evidently been working for us across the big pond, for these offers have been entirely unsolicited on our part, and I must say that they are very flattering."

"Have you an idea of accepting?"

"Well, I can't say. The first offer came as a surprise, but did not cause me to seriously consider the matter. The second made me give it some thought, and now the third comes, accompanied by such an excellent offer of time and terms that at the moment I feel tempted to close at once. Still I prefer to give the idea more consideration and to study the *pros* and *cons* thoroughly before deciding anything."

"Who makes the offer?"

"It would not be right before closing a contract to give you that information; but I can say that Easter Monday, 1891, is the time named."

"If you should accept, in what play or plays would Miss Evans appear?"

"Well, a great many Englishmen have at various times seen Miss Evans in every play of her repertoire, and all have kindly volunteered the opinion that she would suit the British public in any of them."

"Would you take an American company?"

"No. I might take one man—the others would all be Englishmen, as I believe that people well known and popular over there would be more acceptable to that public, besides which equally good people can be had there for less money. In placing an attraction in new territory, the question of expense must be considered. Why, the steamer fares alone from New York to Liverpool for my company would pay the entire salaries of an equally good English company for about five or six weeks, after which time our salary list would be less than half, and probably only about one-third of what it would be with a full American company. Naturally, I would prefer my regular company, but it would not be wise management to risk it under the circumstances."

"Well, Mr. Callahan, don't you—"

"Say, don't you think we are counting chickens before the eggs are laid? Come and see me after the production of the new Fogg's Ferry, and if it turns out as well as I hope, then I'll give you some definite news regarding the matter. Miss Evans is now in the city, enjoying the best of health, and studying hard every day except Wednesday, when she gives herself a holiday in order to enjoy THE DRAMATIC MIRROR."

PERSONAL.

DORÉE.—Nadage Dorée has written a book.

ULMAR.—Geraldine Ulmar arrived from England on the *Umbria*, on Saturday, after a four years' absence from these shores.

CAYVAN.—Georgia Cayvan, accompanied by Vida and Alice Croly, sailed for Europe Saturday on the *Obdam*. They will visit friends in Germany and go to Berlin and London, expecting to return home by Aug. 8.

VOKES.—Rosina Vokes and her husband, Cecil Clay, will sail for England to-day (Wednesday) on the *Brittanic*. They will return in September and open their season during the latter part of that month in Canada. Marion Kilty, now in England, will return with the Vokes to join their company next season.

FROHMAN.—Daniel Frohman will sail to-day (Wednesday) for this country on the *City of New York*. He will bring with him a play by Jerome K. Jerome, entitled Wood Barrow Farm, in which E. H. Sothern will open his American season. Mr. Frohman has also secured Nerves, by J. Comyns Carr.

GUEST.—Frederick Guest, of the Julia Marlowe company, is passing his vacation in the vicinity of the White Mountains, where his father has a Summer residence.

ELLIS.—Celie Ellis sailed for Europe on the *Normandie* last Saturday. She will spend a few weeks in Paris and London before returning.

BYRON.—Oliver Byron and his wife, Kate Byron, are spending the Summer at their cosy cottage in Long Branch. They are sanguine that their new play, The Plunger, will please the public next season.

STINSON.—Fred. Stinson has completed the company that will support Julia Marlowe next season. He is Summering at Andover.

GONE.—The old-time advance agent with his obvious methods and boisterous manners has gone, giving place to his more subtle modern successor, the hustler. With all his vulgarity and all his faults the old-timer was preferable to the new article. He was just as loyal to "the show," and a darned sight more honest and self-respecting than most specimens of the latter.

COOKE.—The monument over the grave of George Frederick Cooke in St. Paul's churchyard is now in neat condition, having been restored by Edwin Booth. The erratic Cooke died in 1812. The monument was erected in 1820 by Edmund Kean. Charles Kean had it repaired in 1845. In 1874 E. A. Sothern had it put in order again. Inscriptions on the stone give the dates of the various restorations.

CHIDLEY.—Sydney Chidley, the scenic artist, was married last Thursday to Emma McCandlis, a niece of Robert Bonner. The ceremony took place at 77 West Ninety-fourth Street at the residence of the bride's brother, John J. McCandlis, and Rev. Robert M. Somerville officiated. Mr. Chidley is a frequent contributor to the columns of this paper, and has been for several years connected with the scenic department of Palmer's Theatre. THE MIRROR staff extend to Mr. and Mrs. Chidley all good wishes for their future happiness and continued prosperity.

GRANGER.—Maude Granger will act throughout July and August in towns on the route of the Northern Pacific Railroad. Her principal piece is Inherited, but she occasionally appears in The Creole and Camille when these pieces are preferred by local managers.

CALEF.—Jennie Calef is spending the Summer at Pagitt's Park, Waco, Texas, and is to open next season at New Orleans in a new play by Eva Best, author of An American Princess.

DOBSON.—Mrs. Abby L. Dobson, the mother of the Dobson Brothers, the well-known banjoists, died last Saturday in her eighty-ninth year, and was buried yesterday (Tuesday) at Maple Grove cemetery, Long Island. The surviving children are the four brothers, Henry, Frank, Charlie and George, and two daughters, Emily and Mary. Mrs. Dobson was an estimable woman, and her death will be greatly regretted.

GOATCHER.—A correspondent writes from London that it is the intention of Philip W. Goatcher, the scene painter, to leave that city for Australia about July 7.

STAHL.—Rose Stahl, of E. P. Sullivan's company, is taking a fortnight's rest at her home in Trenton, N. J., and has been temporarily replaced by Louise Adela Bethune.

ARNOLD.—A local Pittsburg paper says that Lois Arnold's Rosy in the new Irish drama, A Sprig of Green, is one of the cleverest bits of character acting given by any actress in Harris' Theatre in a long time.

GRAY.—Minnie Oscar Gray is to personate three different characters in Vesper Bells, the play which she intends to produce in the early part of September.

LEVY.—Joseph J. Levy, business manager for Lawrence Barrett, is passing the Summer at Larchmont.

AT THE THEATRES.

UNION SQUARE.—THE MERCHANT.

Society play in three acts by Martha Morton.

Carroll Cotton Vanderstyle	Nelson Wheatcroft
Frederick Dupré	E. J. Henley
Professor Matthew Higgins	M. A. Kennedy
Lord Dudley Northwick	Charles Dickson
Will Robins	Fred Peters
Mr. Edwards	George Fawcett
Mr. Gresham	Frank M. Kendrick
Mr. Roberts	Edson Dixon
Mr. Price	Stanislaus Stange
Tubb	Newton Chisnell
Monsieur Jean	James George
Myrtle Vanderstyle	Selina Fetter
Caroline Van Oosten	Marion Erle
Jess Morgan	Lelia Wolstan
Helen Marchmont	Blanche Walsh
Marie	Lilla Linden

The special matinee that took place last Thursday at the Union Square Theatre presented more than a modicum of interest. It was the trial production of the *World's* prize play.

The curiosity evinced by professionals, managers, journalists and the general public in this production was apparent by the aspect of the house on the rise of the curtain. Miss Morton could not have desired an audience more brilliant or representative.

By the agency of the *World* a quantity of printed slips were distributed throughout the auditorium asking of each present "Is The Merchant a success?" The question was pertinent. It really meant—"Has the *World* accomplished what it set out to accomplish? Is its prize play one the merits of which it remained for an enterprising American newspaper to discover?"

The Merchant is not a success. If Miss Morton's play is the best out of 328 others submitted in response to the *World's* invitation, the result of the competition is not only unsatisfactory, but it proves that the oft-repeated complaint that there are plenty of brainy dramatists with excellent plays waiting to be played, if only managers can be found to play them, is not based on fact.

Miss Morton's ambition in writing The Merchant was evidently lofty. Her play is, perhaps, higher in tone and in its ethics than most. But, unhappily, it is rarely the didactic or the literary worth of a play that ensures its success. In The Merchant the artistic effort is apparent, but the ambition has evidently proved greater than the powers. Through the medium of her puppets, the author has striven to present a moral lesson, to paint a graphic picture of one of our social evils. Her play is a protest against the money-making proclivities of this Mammon-worshipping age, a plea for reformation in our social disorder.

Carroll Vanderstyle is an everyday type of the Wall Street speculator. Things go against him, and he loses heavily. He refuses to listen to the entreaties of his wife—a woman of puritanical training and to whose innate simplicity all the false glitter of the broker's home is distasteful—but plunges deeper into the vortex of speculation. The crash comes, and the only reply he can make on being confronted with his liabilities is to pull a pistol from his pocket. This scene, which takes place in the library, does Miss Morton credit; it is well conceived and well carried out. The unhappy man's finger is on the trigger, another moment and he will be in eternity, when, behind him and through the conservatory comes the sound of a woman's voice singing—it is that of his wife. Carroll stays his hand, lowers his pistol and sinks to his knees in prayer.

The effect is very pretty, and this promised well for the scenes to follow. But, unfortunately, the promise was not fulfilled. Not one of the subsequent scenes came up to the artistic level of that we have described.

We have not spoken of the villain—for even a prize play must have a villain, yet he is only half a villain, for he repents and asks pardon in the last act—a Frenchman named Dupré, whose friendship for Carroll only conceals a guilty passion for Carroll's wife. To better ruin the wife he befriends the husband, and puts a cheque for $100,000 in Carroll's hands. Carroll weeps, but now with tears of joy; he had, indeed, one true friend.

But the wife sees the plot against her virtue and her indignation affords opportunity for another scene which Miss Morton has done well. Unwilling at any price to receive any favors from the traitor under the conjugal roof she begs Carroll to let her pay Dupré the money he owes him. She will pay him with her diamond necklace—the diamonds that Carroll unknown to her has substituted for paste. With this scene, which is intensely dramatic, the story of The Merchant is almost told. The sequel is easily imagined. Carroll discovers his friend's treachery, tears up the $100,000 cheque, resolves to be honest rather than honored, and to begin life anew.

There are passages like those we have described that show evidence of skilful dramatic treatment and decided literary ability, but those passages are few and far between. What is good does not recompense for what is bad. The play is not artistic, because artistic propriety has been violated by the introduction of a low comedy element—low comedy which has not even the merit of being good. We understand that the English lord, so capitally played by Charles Dickson, and the several other eccentricities were written in to brighten up the picture, but the result is deplorable. The elopement episode is silly in the extreme and totally irrelevant; indeed, all the characters with the exception of four, are equally so. They do nothing, say nothing, and evidently think nothing. Their only use seems to be for a superfluous exhibition of very distressing low comedy. The love interest is almost *nil*, the little interest there is savoring strongly of burlesque.

In conclusion we do not consider The Merchant a valuable play, either from the artistic or the popular standpoint. The story is pretty, although not remarkable on the score of originality, but the plot is ill-defined and weak, and the action slow and laborious.

As to the interpretation, it was, with two or three exceptions, all that could be desired. The players did full justice to scanty material. Nelson Wheatcroft as Carroll was admirable. He seized the idea of the gambler's two conflicting natures well, and played the part with consummate skill. The effect of the emotional phases was lessened somewhat by a tendency to rant, but the quiet points were admirably done. Indeed, Mr. Wheatcroft's whole performance was an artistic piece of work.

Selina Fetter was a little too tearful as the wife, a fault which too many of our actresses exhibit when their virtue is menaced. A colder attitude would seem more consistent with dignity. Barring this little defect, Miss Fetter acquitted herself of her task with honor.

E. J. Henley's villain did not present any startling originality. It seems that all his villains must come on in top-boots, smoke the proverbial cigarette, and distort their features with the proverbial scowl. It is true that this villain showed a little originality in lighting his cigarettes with Confederate notes, but was that necessary to introduce and establish him as the villain? Were not the top-boots enough? With the exception of these crystallised extravagances, and sundry melodramatic postures and gestures, Mr. Henley did himself no discredit. Mr. Kennedy was amusing as the Professor.

AT THE OTHER HOUSES.

Beau Brummel defies the sultry weather at the Madison Square Theatre. Ergo it is a success beyond a possible probable hot weather doubt.

Comic opera is more in vogue than any other form of Summer attraction at the theatres still open in this heated metropolis. Of these operatic entertainments The Sea King at Palmer's Theatre seems to be the most successful, and a good deal of credit is due to William J. Gilmore, the Philadelphia manager, who had the pluck to come here in the face of rival attractions and risk the disastrous result of a metropolitan failure. Mr. Gilmore had the sense and liberality to provide a good cast, excellent scenery and handsome costumes for The Sea King production which contributed largely to the success of his enterprise.

Castles in the Air will retain possession of the Broadway Theatre stage until Francis Wilson begins his engagement on Aug. 18 in The Merry Monarch.

The Brasilian is in its second month at the Casino, where the Roof Garden concert continues to draw many amusement seekers who object to sit through an indoor performance at this season of the year.

A blue-penciled edition of La Fille de Madame Angot was presented at Koster and Bial's Concert Hall last Monday evening. The cast includes Fred Warren, Gus Wheatman, Jennie Joyce, Madge Lessing, Josie Gregory, Maude Harvey, Nellie Hess, Ada Chamberlain, Allie Vivian and Irene Rice. The various variety features of the entertainment also proved quite enjoyable.

The Madison Square Garden Amphitheatre is gaining a firm foothold in the community as an enjoyable place of amusement. Eduard Strauss still wields his magic bâton, and the musical programme is changed weekly. The two grand ballets also have a potent charm—at least for those who appreciate good dancing and picturesque groupings.

The variety performance of the Weston Brothers, including Maggie Cline, Lottie Gilson and other talented people, is a seasonable attraction at Tony Pastor's Theatre this week.

THE MERRY MONARCH.

Francis Wilson was lounging in the lobby of the Gedney House when a MIRROR reporter met him the other day. He had arrived on the *Normannia* on Friday last, while his manager, A. H. Canby, arrived on Monday on the *Alaska*.

"I have had a splendid time," said the popular comedian, "but I'm real glad to get back because I want to get at my work. We begin rehearsals for the chorus in a week or so, while those for principals follow very soon after. We open at the Broadway Theatre, as you know, on August 18 with The Merry Monarch. The opera is laid in the blooming East, and as The Oolah was Persian this is Indian.

"The opera is an adaptation from the French by J. Cheever Goodwin and myself, while the music is by Emile Chabrier and Woolson Morse. I can't tell you the plot for I want that to be a surprise for the first-night audience. My part is wholly unlike anything I have ever done before. Richard Barker will stage the work while Percy Anderson, who dresses all of Gilbert and Sullivan's operas, has completed some works of art in water colors for the designs for the costumes.

"All sorts of gauzes and laces and things indigenous to the soil of India will be lavishly indulged in. The scenery by H. E. Hoyt, who paints the second and third acts, and Homer Emens, who paints the first, will be most elaborate. In fact, the scene of the Hall of Statues (second act) ought to create a sensation.

"A. H. Canby will continue as my manager while Charles N. Richards will also continue with me in the business staff. The rest of the company will continue practically the same, Marie Jansen, Laura Moore, Nettie Lyford, Charles Plunkett and Harry Macdonough. J. Willet Seamon and Gilbert Clayton will be the new additions."

HOW TO OBTAIN ENGAGEMENTS.

The "two-line display" professional cards continue to come in rapidly, as can be seen by observing the growth of the space they occupy in our business columns from week to week.

The weekly cost of one of these cards that is inserted for a period of three months is only 23 cents.

When it runs six months the weekly expense is a fraction more than nineteen cents.

One year costs but seventeen cents a week.

Not much outlay for the benefit derived!

Now is the time to put a card in THE MIRROR. It's a paying investment all the year round, but particularly valuable is this form of advertising at the present period, when managers are forming their companies and no actor or actress wants to be left out in the cold when the Fall and Winter season begins.

For this, and many other reasons, professionals who have not already done so will do well to consider the following:

Are you "at liberty?" Are you filling an engagement? Have you signed for next season?

In any case it will pay you to place your card in THE DRAMATIC MIRROR, *because*—

1. Experience has proved that it is the best means for securing offers.

2. If a professional is playing it acquaints managers, the public and the press (THE MIRROR regularly reaches every dramatic critic in the country) with the fact. One of the surest ways of keeping engaged is to let people know that you are engaged.

3. A professional card can be changed as often as the advertiser desires, without extra charge, and newspaper notices can be inserted with the surety that they will be read by hundreds of managers.

4. A professional card costs but a small sum in comparison with the fees charged by the agents.

5. Hundreds of successful actors and actresses have tested and established the practical value of this form of advertising during the last ten years.

6. Advertisements in THE DRAMATIC MIRROR are guaranteed a larger and better circulation than they could obtain in any other theatrical journal in the world.

TWO-LINE DISPLAY CARDS.

In response to many solicitions, THE MIRROR recently adopted the plan of publishing two-line professional cards, in which the advertiser's name appears prominently in display type, and for which a special rate has been fixed.

Cards of more than two lines are not inserted under this arrangement. All are uniform in size. They are not taken for a period of less than three months (13 weeks). The name occupies one line, and eight or nine words are allowed for the second line, which may be changed at any time without extra charge. The following example shows the style in which the two-line display cards are set:

Charles Surface

Leads. At liberty for next season. Address DRAMATIC MIRROR.

Below are the special rates for the two-line cards:

THREE MONTHS (13 insertions)	$3.00
SIX MONTHS (26 insertions)	5.00
ONE YEAR (52 insertions)	9.00

IN THE COURTS.

Last Wednesday in the Court of Common Pleas Judge Allen granted Kate Wilson a judgment for $450 against Manager Robert Fulford, the husband of Annie Pixley, for breach of contract.

Carl Strakosch has won the suit brought against him by Edgar Strakosch for alleged salary due for his services as manager of the Kellogg Opera company. Chief Justice McAdam of the City Court decided that Carl Strakosch had acted up to the moral spirit of the contract.

PROFESSIONAL DOINGS.

COLONEL J. ARNOV KNOX, of *Texas Siftings*, has gone into the far West. It is said the object of his trip is to try a new play on the Westerners before springing it on the public East of the Mississippi.

EDWARD BLOOM has been engaged as advance agent for George Edgar in The Banker.

FRANK HALL has been engaged by Frank Mayo to resume his old position of business manager for Mr. Mayo. Mr. Hall has been handling his own attractions for four years past.

J. O. MILSON, of the Vendome Theatre, Nashville, and Frank Gray, of the New Memphis Theatre, are two of the Southern managers always met on the shady side of the upper Rialto.

ERNEST G. RISCHE, manager of the New Opera House at San Antonio and Millet's Opera House at Austin, is spending his time between the Rialto and the race track.

H. A. SWARTZ's new play The Clipper will be produced at a Boston theatre on September 1. Amy Lee will play the title role, and she anticipates a success. The play is a four-act comedy drama, and elaborate scenery has been procured for the production. Gustave Kahn, the manager of Miss Lee, is in town.

J. W. CAMPBELL, the popular manager of Mattie Vickers' tours, has accepted an offer from W. S. Cleveland to manage his Consolidated Minstrels, one of Mr. Cleveland's organizations, which will open its season at Elmira, N. Y., next month.

THE Alba Heywood Concert company closed a season of fifty-one weeks at Fenton, Mich., last Saturday.

HARRY WILLIAMS is negotiating to secure the services of Amy Ames to support Katie Emmet in The Waifs of New York next season. Wright Huntington, Florida Kingsley Huntington, and W. H. Murdock have already been signed by Manager Williams.

JOHN CRABTREE, manager of the Park Theatre, Boston, has closed a contract by which Neil Burgess and The County Fair will be seen at his theatre during the entire season of 1891-92.

MANAGER EDWARD KNOWLES has engaged E. G. Haynes as business manager and treasurer of The Editor company.

SAM W. LYNCH has made a five years' contract with Patrice, and is engaged booking time for her tour in a new play, by William H. Rightmire, entitled The Midnight Call.

JOHN H. ROSE, manager of the New Lyceum Theatre at Memphis, Tenn., says he has been fortunate in making good bookings, though he did come into the field only eight weeks ago. His season will open with Julia Marlowe on September 29. State Fair week and nearly all of the twenty-five weeks are filled with standard attractions.

THE time for the Tommy Russell Prince and the Pauper company is filling rapidly. Manager D'Arcy reports sixteen solid weeks booked, without a single one-night stand. M. Scholte de Dabo, a French artist, is painting 600 feet of Gobelin tapestry for the coronation scene.

THE following people have been engaged for Henshaw and Ten Broeck's The Nabob company: George Murphy, Harry McDowell, Alfred Fairbrother, Bernard McDonough, V. D. Hudson, Oscar B. Neat, Thomas O'Brien, Daisy Lynton, Chester Sisters, Lillie Washburne, Blanche Washburne, Alice Veazie, Kittie May Beardsley, and Louise De Luisi. Charles O. Tennis will be the manager; Edward Underner, assistant manager, and George R. Towle, musical ditector.

MARIE CAHILL denies the report that she has signed to go with The Fakir company next season. She has not yet settled.

MR. AND MRS. LIONEL BLAND will Summer at Fair Haven, N. J.

THE WESTERNER, a comedy-drama of New York life, by Edward Rose will be produced at the Thalia Theatre on July 12.

ALFRED THOMPSON has gone to Chicago to stage the production of the burlesque Rip Van Winkle for Henry E. Disey.

J. H. RYLEY will be the General Knickerbocker with Willard Spenser's Little Tycoon company next season. New and novel features are promised in the production next season. George W. June will direct the tour.

MANAGER E. D. WILT, of the Grand Opera House, Pittsburg, Pa., is in the city, and is making Klaw and Erlanger's Exchange his headquarters.

A HANDSOME oil painting of Ramie Austen is being exhibited in an upper Broadway window.

AMONG the people engaged by Harry Hine to support Hallen and Hart in Later On next season are: John McWade, Ada Somers, Yolande Wallace, Dan Mason and wife, Fritz Gagel, Charles Kettler, Annie Lewis, W. W. Black, Samuel P. Cutter, Blanche De Clairmont, Harry Hilton and Mr. Madison.

E. D. PRICE will sail for Europe to-day (Wednesday) on the *Lahn*. He will return in about a month.

THE INTER-STATE PROBLEM

THE MIRROR'S EFFORT TO SETTLE IT SATISFACTORILY MAY RECEIVE TARDY HELP FROM THE DELINQUENT MANAGERS' ASSOCIATION.

This (Wednesday) afternoon the Managers' Association will meet at two o'clock in the Broadway Theatre building.

The Secretary states that this will be the regular annual meeting of the Association, but as a matter of fact it will be a special meeting, for the simple reason that the by-laws adopted when the organization was effected state, in Section 13, that "The first meeting of the members of this Association shall take place on or before the 15th day of July, 1890, at such time and place as shall be determined by the Board of Trustees, due announcement of which shall be made in the dramatic papers, and shall be mailed at least thirty days in advance to the members of this Association."

If the meeting to-day is the annual meeting, then the By-Laws have not been complied with, for no announcement of it has been made in the dramatic papers, nor were the members notified thirty days in advance The notices were sent out to the members last Monday—three days in advance.

It is evident that the Secretary and his adviser, the vice-president, do not wish it to appear that the meeting is really called for the express purpose of taking action in the matter of the Inter-state amendment. They are loath to acknowledge that the pressure of professional opinion, and of the members themselves, as brought to bear by THE MIRROR, have tardily compelled them to do what should have been done weeks ago. Nevertheless, that is the case, and the officers in question have laid themselves open to expulsion from the Association by convening a so-called "annual" meeting without complying with the legal requirements.

To the meetings which were held last Summer the members of the press were freely invited to be present and requested to give the proceedings the amplest publicity. It is evident that the delinquent officers expect to be hauled over the coals for their neglect this afternoon, for they have announced their intention to carefully exclude the members of the press. If a circus occurs they propose to keep it all to themselves. This is characteristic of the opera bouffe secrecy which they have declared to be necessary during the past few weeks. It would be amusing it it did not jeopardize a most important opportunity to lift an intolerable burden from the shoulders of the profession.

Whatever turn the Star Chamber proceedings may take, let us hope that they will, at least, result in something prompt and practical. The members will do well to take matters out of the delinquents' hands, and act on their own account.

The reason given by officers of the Managers' Association for their failure to take action in the matter of supporting the amendment to the Inter-state Law, designed for the direct benefit of themselves and their colleagues, was that "agitation would defeat the bill, since it would call to it the attention of the railroad lobby at Washington with the result that adverse influence would be brought to bear with fatal consequences."

THE MIRROR pointed out that this reason was no reason at all, inasmuch as the leading railroad companies of the United States were known to favor the modification of the existing restrictions so that they could grant to theatrical companies the benefit of the reduced rates of transportation which were universally in force before the Inter-state legislation became an accomplished fact.

Certain of the Managers' Association officers, however, insisted that the railroads were averse to any change in the present condition of affairs, because—so they claimed—reduced rates would mean reduced revenues.

This assertion was easily shown to be based on a narrow and superficial view of the question—a view which one would suppose impossible where experienced and presumably perspicacious business men were concerned. But the good sense and good judgment of the men responsible for the Managers' Association's management both seem to have disappeared in the present emergency. Otherwise it would be a very simple thing for them to see that with rates reduced to the former basis, a much larger number of companies would go on the road, longer journeys would be made by them, and the total receipts by the railways from professional travelers would be largely increased beyond the present annual income from this source.

In order to confirm our position as to the attitude of the leading railroads on the subject of professional rates, and to give the Managers' Association an insight into the folly of its inactivity and the utter falsity of the reasoning which certain of its officers claim rendered a policy of studied indifference advisable—*i. e.*, the fierce antagonism of the railroad interest—we directed the following inquiry to the general passenger agents of the most important and influential Eastern railroad companies a few days ago:

"Are you in favor of the passage of the Amendment to the Inter-state Commerce Act recently introduced by Representative Hansbrough, giving railroads the power to make special rates for members of the theatrical profession? The matter is now before the Committee on Commerce of the House, and it is stated that unless the railroads oppose the measure it will probably be favorably reported and acted upon before the session closes."

From Mr. Wood, of the Pennsylvania Railroad, the following reply was received:

THE PENNSYLVANIA RAILROAD CO.,
PHILADELPHIA, June 27, 1890.

Harrison Grey Fiske, Editor Dramatic Mirror:

Dear Sir.—Yours of June 20 at hand. We have already expressed our opinion to the Inter-state Commerce Committee that the present law permits reductions in passenger fares for theatrical and other similar parties, and any movement to secure the consent of Congress to such a reasonable modification of the law as that referred to in your letter will certainly not be opposed by us.

Yours truly,
J. R. WOOD,
General Passenger Agent.

Mr. Wood, speaking for the great company which many managers seem to think has more influence at Washington than any other, does not hesitate to pronounce the proposed amendment "reasonable" and to put a quietus on the hysterical fears of the nervous gentlemen who run the Managers' Association to suit themselves—if not the members—that opposition would be encountered if an honest, straightforward, vigorous campaign was adopted.

Mr. Daniels, of the New York Central, also helps to proclaim the non-existence of the bogey our brilliant friends have manufactured out of thin air for the purpose of explaining a flagrant neglect, which is really inexplicable. We take pleasure in publishing Mr. Daniels' letter which runs thus:

NEW YORK CENTRAL AND HUDSON RIVER RAILROAD CO.,
NEW YORK, June 24, 1890.

Harrison Grey Fiske, Editor Dramatic Mirror:

Dear Sir.—On my return from a Western trip I find your letter of June 20 on the subject of reduced rates for the theatrical profession.

I beg to say that I am in favor of the passage of an amendment to the Inter-state Commerce Act, giving railroads power to make special rates for members of the theatrical profession, and I hope that such an amendment may be adopted.

It seems to me that this could be done without being considered an unjust discrimination, for the reason that the theatrical profession travel in parties of from ten to forty people together and for a large portion of the year, and in this regard they are unlike any other class of persons in our country.

If it were in the power of the railroad companies to give them a reduced rate it would, in my opinion, increase the earnings of the transportation lines and be of great benefit to the entire country.

As I said before, I hope such a measure may be granted by Congress. Very truly yours,
GEO. H. DANIELS,
General Passenger Agent.

Here we have the unreserved opinion of the spokesman of one of the greatest railways in the country. Had the Managers' Association been one tithe as frank as this representative of the interest that it is pleased to call antagonistic we should probably have been able by this time to announce the legalization of special theatrical rates by Act of Congress. Mr. Daniels is quite right. The passage of the bill would involve no unjust discrimination. No other class of persons travel as constantly or in such numbers as professionals. They are an exception to the rule, and their requirements demand exceptional legislation, the accomplishment of which would in no sense do an injustice to any portion of the public. Mr. Daniels, moreover, flatfootedly says that it the amendment became a law it would increase the earnings of the railroads and benefit the entire country. There is nothing equivocal about that assertion. Coming from such an authority and under all the circumstances it must be accorded great weight. What comfort can the dilatory officers of the Managers' Association extract from it, when they review their course? Some other justification than the cry "railroad opposition" will have to be thought of.

The words of Messrs. Wood and Daniels are strengthened by those of Mr. Farmer, of the Erie road, who writes as follows:

NEW YORK, LAKE ERIE & WESTERN RAILROAD CO.,
NEW YORK, June 23, 1890.

Harrison Grey Fiske, Editor Dramatic Mirror:

Dear Sir.—Replying to your favor of the 20th inst., I beg to say that I have not seen a copy of the bill that you advise us is now before the Committee on Commerce, but I am in favor of the reduced rate transportation known as "party-ticket," which was in use prior to the Inter-state Commerce Act, and I believe that such a ticket would result in benefit to both the public and the railway companies.

Very truly,
L. P. FARMER,
General Passenger Agent.

What do we learn by the foregoing letters?

We find that three great railway companies, which are to a certain extent competitive lines, favor the restoration of theatrical rates and the passage of the Inter-state amendment that is designed to effect it. We find that they are perfectly willing to forego the present high rates for the good and sufficient reason that lower rates would benefit not only the profession, individually and collectively considered, but also the public *and the railway companies!*

Is it necessary to go to any further trouble to prove that the Managers' Association's fear of railway opposition was a figment of the imagination, superinduced either by stupidity or by a disinclination to adopt the only proper and effective means whereby the passage of Representative Hansborugh's bill might have been materially aided.

Why, the railway companies are more eager for the managers to secure the relief they have talked about so much than the managers themselves, in so far as the Association can be said to represent the sense of their desires. This is a curious state of things, is it not?

Wishing to repair in some slight measure the injury done already by their neglect, THE MIRROR has forwarded the valuable letters of Messrs. Wood, Daniels and Farmer to Representative Hansbrough, so that he may place them in the hands of the Committee on Commerce, whose members will be instructed thereby as to the favorable position of the most influential of our railway companies toward the bill.

We have also received the following communication:

WEST SHORE RAILROAD,
NEW YORK, June 27, 1890.

Harrison Grey Fiske, Editor Dramatic Mirror:

DEAR SIR.—Upon my return home this morning, after an absence of several days, I find your favor of the 20th awaiting me.

It affords me great pleasure to say that I will submit the matter to the Trunk Line Passenger Committee (of which I have the honor of being a member) for their consideration, and will let you know the result. Yours very truly,
C. E. LAMBERT,
General Passenger Agent.

Mr. Lambert's offer to present the matter to the representatives of the Trunk Line Association is likely to result beneficially. If that powerful body endorses the amendment it will unquestionably have weight with the Committee on Commerce. Its action will be awaited with interest.

Walter S. Moss, business manager of We, Us & Co., is one of the practical and perceptive men in this profession. In a letter to THE MIRROR dated Toledo, June 28, Mr. Moss says:

"Acting on your suggestion in THE MIRROR for all who have friends in Congress to unite and urge them to assist in the passage of the Inter-state Commerce Act, granting dramatic companies a rate over the different roads of the country, I wrote to the Hon. Binger Hermann, the representative of my State—far-away Oregon—with the result which I enclose. If you have space I would be pleased to have you publish Mr. Hermann's letter, as it may have an influence with others, who have friends in Congress, to 'go and do likewise.' I wish you success in the good work."

Representative Hermann's letter reads as follows:

HOUSE OF REPRESENTATIVES,
WASHINGTON, D. C., June 28, 1890.

Walter Moss, Esq.:

MY DEAR SIR.—Your kind favor is at hand, and I desire to say that so far as I am concerned I propose supporting—earnestly and continuously—the pending bill in this body, so amending the Inter-state Commerce Act as to exempt theatrical parties from its provisions, so far as special reductions on the general fares of the various roads or routes of travel are concerned.

I do not think it was designed in the original law that a class of people whose occupation is to amuse and please the world and who only travel for this end should be subjected to the same restrictions as those who travel for commerce or personal pleasure, or for ordinary business. Yours truly,
BINGER HERMANN.

Representative Hermann's view of the question is broad and praiseworthily appreciative of its more liberal grounds. From the tenor of his letter it is evident that if the bill is brought before the House again this session it will have a stalwart champion in him.

If managers throughout the country will immediately follow Mr. Moss' example and write to the Congressmen with whom they are acquainted, much good may be done. There is no time to be lost. If Congress does not take up the bill before it adjourns—and adjournment is not far off now—Mr. Hansbrough's good offices and the golden opportunity they have afforded the profession will be lost. We shall be glad to hear from any managers that may have acted already upon THE MIRROR'S suggestions and received assurances of support from members of Congress.

A well-known traveling manager recently visited Washington. He tells THE MIRROR that while there he took advantage of the opportunity to visit the Capitol and speak to more than a dozen members, who were personal friends of his, on the subject of the amendment to the Inter-state Commerce Law, by which reduced rates could be given by the railroads to parties of ten or more traveling on one ticket between two specified points. In every case when the question was mentioned the members agreed that the amendment should be passed at once. Several members who are good lawyers expressed the opinion that the Commission was wrong when it decided against the Baltimore and Ohio Railroad recently, but agreed that the law as it stood at present might be construed as the Commissioners had construed it. They claimed, however, that as the law only provided for equal rates and privileges to all persons the railroad had a right to give rates on certain conditions which would apply to any party complying with those conditions.

All the members conferred with agreed that such an amendment was just and should be passed, but they said that as no especial call had been made for it and as no effort had been put forth by those most deeply interested in it, it was hardly to be expected that members of Congress could detect all of the minor inconsistencies and faults that crept into the hundreds of laws that were made each year by Congress. Nor, said they, even if their attention was called to the subject in a casual way, would they feel like taking up and fighting through an amendment to a law that as an entirety gave, or seemed to give, general satisfaction, or which had not been on the statute books long enough to give a fair test as to its merits. In this case, however, they could readily see that the amendment to the law would be no more than right and they would be glad to give it support if the people most interested in its passage would give it support also, but as there seemed to be no demand of a general or even a class character for it, they had given the subject little thought.

The universal impression of those members seen seemed to be that the law could be amended without any serious opposition from any quarter, if the question were fairly put before the members and properly urged upon their attention.

The above information was obtained by a manager who has traveled through every State in the Union and who is acquainted with Congressmen from all sections. As he could find no sentiment in Washington against the measure, he is surprised that there is such apathy among the managers here, who should move at once and strongly, to have the law passed.

A representative of this paper sought interviews with the officers of the Association. But two could be found.

William Richardson, assistant secretary of the Managers' Association was seen by the reporter. When questioned as to his position, he said:

"I am not under salary to the Association at the present time. The position was a salaried one only at the beginning."

Thomas H. Davis, secretary of the Association, was seen at his office. He said:

"Yes, we have decided to call a meeting. It will be held on Wednesday afternoon at two o'clock at the Actors' Order of Friendship Rooms in the Broadway Theatre Building. I have notified Mr. Richardson to send out notices to that effect.

Edwin F. Knowles, treasurer of the Association, was seen at Klaw and Erlanger's Exchange.

"Do you object telling THE MIRROR the amount of money in the treasury at the present time?"

"No. It is in the neighborhood of $2,500."

"Can you tell the amount disbursed?"

"No. That is beyond me. You must remember that T. Henry French was the original treasurer, and it was not until after he had resigned that I was elected. He had made some expenditures, but the expenses have not been large since then. People were sent to Washington and lawyers were engaged to appear before the Inter-state Commission. It would not be justice to the members of the Association for me to divulge the amount disbursed. At the meeting on Wednesday I shall make my report."

Very few members of the organization were in town yesterday, and the quest of additional opinions from that source was consequently meagre in its results.

"I gave $25 personally and induced the National Printing Company to give $50," said Harry Doel Parker to the MIRROR reporter, "and in my opinion the Association ought to do something. Since paying in my money I have never heard an if, and or but from them. Neither has the company. I was sincere when I put in my money, and I believed that something would be done for the general good. I am not finding any fault, but I think the Association is pretty slow."

Mr. Parker is more conservative than others seen previously, but his words mildly reflect the general dissatisfaction.

The attendance at the meeting to-day will be small very likely, so many members having left town and the notice having been so sudden and brief. But, still a good deal can be done if those present are so disposed.

An experiment that on the face of it does not seem to stand much chance of success, is one that will be tried with The County Fair road company next season. A woman—a good actress—Mrs. Fanny Denham Rouse—is to play the part of Abigail Prue, made famous by Neil Burgess. The innovation will have the charm of novelty, and its success or failure will be looked for with interest. Of course the managers will hold that the play itself and the race scene are the two most "taking" things in the production, but having a man play the principal part would add still further to its attractiveness. The fact, too, that no man can be found to play the part successfully is a feather in Mr. Burgess' cap, of which few actors can boast.

THE HANDGLASS.

DECLARATION OF INDEPENDENCE.

WHEN, in the course of theatrical events, it becomes necessary for actors to assert themselves as human beings endowed with certain inalienable rights, life, liberty and the pursuit of happiness, we the undersigned do hereby declare ourselves as independent of and opposed to the following detrimental persons and aggregations of persons that we are forced to contend with at one-night stands:

1. The opposition show in the same town.
2. The band that plays "Annie Laurie."
3. The boy in the gallery who addresses the leading man as "Whiskers!"
4. The man with the green umbrella who queers the performance.
5. The woman who brings a baby with a *penchant* for weeping audibly.
6. The rural critics with hayseed in their hair.
7. The opera house where the scenery will not fit.
8. And all the other ills that one-night stands are heir to.

Signed—

THE ENTIRE THEATRICAL FRATERNITY.

† † †

SEE the Young Man Skulking Along the Street with Something under His Coat. Is he a Burglar or a Whyo? Neyther. He is an Amateur Photographer and He is Waiting His Chance to get a Snap Shot at a Society Actress who Boards on that Block. Will he Reach his Destination? Well, Rather!

† † †

THE FUNNY ACTOR.

Under the spreading chestnut tree
The funny actor stands,
An opera-comic man is he,
With long and sinewy hands,
And the surface of his brawny cheek
Is strong as iron bands.
He loves to give an old-time joke
And hear the audience roar,
And what cares he that you and I
Have heard it oft before?
So, when the Summer time is come,
He wanders gay and free
And seeks for inspiration 'neath
The spreading chestnut tree.

† † †

THIS has been an unfortunate fortnight in theatrical affairs. Mary Anderson deserted the profession for matrimony, Marion Manola refused to be photographed in tights, and John L. Sullivan announced his intention of going on the stage.

† † †

HUNGRY ACTOR (*to Haughty Waiter*). "You needn't fire the things at me, if you please."

HAUGHTY WAITER. "I belong to the fire department, sir."

† † †

MISS B'JONES. "What strong perfumes Mr. Smith uses!"

MISS B'JINKS.—"He doesn't use any perfume. He can't help it, poor fellow. He's book-keeper in a soap factory."

† † †

HENRY E. DIXEY is going to play Rip Van Winkle. Some one has suggested that when he wakes from his long sleep on the mountain he should look down at the city where billboards gleam faintly in the distance and say in a disgusted tone: "Well, I'll be Wanamakered! If O'Neill isn't playing Monte Cristo yet. I guess I'll go to sleep for another twenty years!"

† † †

RETROSPECTIVE.

Take them up tenderly,
Lift them with care,
Fashioned so slenderly,
Only one pair.
Eye them not scornfully,
Though they are sights,
Dream o'er them mournfully—
Last season's tights.

† † †

MESSRS. GILBERT AND SULLIVAN have been requested to set their quarrel to music.

† † †

THERE was a front page picture of Carmencita in the last number of *Harper's Weekly*. The *Christian Union* will doubtless be the next to step in line and give some free advertising to this level-headed señorita from the sunny shores of Spain.

† † †

STAGGERACT (*to brother professional*)—"Let's cross the street to avoid De Footlight. He's coming down on this side."

B. P. (*astonished*)—"Why, I thought you had been friends since childhood!"

STAGGERACT (*moodily*)—"Yes, but we are no longer. He gave me a straight tip at the Suburban last week."

† † †

THE ACTOR'S CREED.

I FIRMLY believe in the Centre of the Stage, the infallibility of the Actor, and the total depravity of the property-man.

I have no hesitation in saying—and I say it boldly—that I consider myself to be the Coming Actor.

I am convinced that the days of the week should be revised, and that two Tuesdays should occur within that space of time—one at each end.

I believe in the elevation of the stage, in the final extinction of the manager, in the abolishment of the matinee and the general cussedness of the orchestra.

I have no doubt whatever of future punishment in relation to the man who works the calcium light.

I have made two Western tours of one-night stands, and I believe in hell.

I am strongly in favor of the theory: "Every actor his own stage-manager."

I religiously adhere to the principles set forth in the Sapolio horse-car advertisements and I believe that every true man should take Castoria, try Beecham's pills and use Pears' soap at stated intervals.

I shall always do everything in my power to uphold the high standard of the drama by demanding the largest salary for the least work; but, if I can't get what I want, I shall take what I can get."

† † †

IN THE DOG DAYS.

In the dog days, Oh, my darling!
When the house receipts are low,
And the managers are snarling
'Cause things are so darned slow,
Do not blame me, Oh, my darling!
If I hie to Coney Isle
And become a Summer actor
On board-wages, for a while.

† † †

EXTRACT from a Western art journal: "Mollie Thompson, the agile young soubrette of the Pair of Jacks company, is fairly astounding her audiences by her work. Her somersault finish to her song and dance at the end of the first act is receiving curtain calls everywhere."

† † †

ANOTHER IDOL CRUSHED.

THE *American Musician* rudely informed the public last week that Clara Louise Kellogg is fond of pie.

† † †

THIS is the slightly hysterical advertisement that the Forepaugh Circus is decorating Western fences with:

Adam hath been.
Adam hath passed away.
But lo! Adam still liveth; his name and fame endureth ever, and the mighty temple created even by his own hands groweth with ye fleeting time. Adam, the originator, the creator, the propagator, hath long since first shaped his mighty show, and many things hath come to pass ere now. Star-eyed science hath made many sturdy strides. Peerless progress hath many things perfected. Many wondrous changes hath been marked on Fame's eternal roll, and yet no show of equal kind hath been.
Fierce wars were many, scowling carnage hath o'erridden smiling peace. Electro's spark with telegraphic chains two hemispheres hath united. Nations hath crumbled. Kings hath trembled on their tottering thrones. Menlo's sage with trumpet tongue hath spoken all the tongues of earth. Change hath come to universal order, but yet did Adam's mighty show prove greater than the rest.
In nothingness hath Adam Forepaugh formed this show.
In fullness hath he left it to be forever perpetuated by
His Princely Son, and now, even soon, it will come among the greatest glory of the day, the oldest, greatest, grandest, richest show on all this mundane sphere.
Mark ye well its day and date, here and elsewhere, from Boston town to Bangor town, and even back again.
The King is Dead! Long Live the King! His Princely Son, His Royal Show and famed successor cometh! All hail! All hail!

† † †

"WHAT are the wild waves saying, sister?"
"*Oh, my goodness! Just look at that bathing suit!*"

† † †

HE WAS FLY.

She gave me a rose,
In my bosom I hid it!
She thought I'd propose,
So she gave me a rose;
How was I to suppose,
What she meant when she did it?
She gave me a rose,
In my bosom I hid it!

† † †

AT SHEEPSHEAD.

The profession was well represented at Sheepshead on Suburban day. The average actor loves a crowd, and the strip of lawn opposite the grand stand is an admirable vantage ground on which to pose in a checked suit with a rose in one's buttonhole. The ebullient Mr. Hopper leaned affectionately upon the shoulder of his brief and witty friend, Alfred Klein, and together they proceeded to whoop it up after winning shekels galore upon Salvator. The beautiful Mr. Hilliard rotated upon the lawn, appearing in the same spot at intervals of a quarter-of-an-hour, and ebbing away in the crowd like a rose-leaf on a river. Mrs. Padelford glowed from a box in the upper tier; Harry Kennedy, the ventriloquist, had a tip on a horse that hasn't come in yet, and when the crowd left, he stood on a chair, trying to pierce the gathering gloom with a pair of field-glasses. Minstrels, variety people, soubrettes and stock actors were thick as sprats, and they seemed as happy as clams when the tide is high.

† † †

SUMMER OPERA IN NEW YORK.

THE SEA KING (*to The Brazilian*). "How's business down your way, Brazzie? I played to two newspaper men and the manager's family last night."

THE BRAZILIAN. "Worse than that here. I played to a policeman and the chandelier and they both went out after the first act."

† † †

ONE of the latest inventions is glass cloth, which can be made fine enough for wearing apparel. This will doubtless find very high favor with the New York society women for opera wear.

GOSSIP OF THE TOWN.

GEORGE W. REED has been engaged for Hallen and Hart's company for next season.

THE BASILISK is the title of a new four-act drama by Charles Nevins, the well-known actor, which will be produced at the Union Square Theatre next Tuesday, July 8. The play is founded on events in actual life which occurred in Germany two years ago. Among the people who are to be in the cast will be the author, Helen Russell, Grace Filkins, Kate Bartlett, F. M. Kendrick and others.

DAN WILLIAMS has been engaged for the road County Fair company.

JOHN L. SULLIVAN will open his season, and he doesn't have to spar for the opening, at Niblo's Garden on August 18 with his new play, Honest Hearts and Willing Hands.

HORACE WALL and E. J. Haynes have been engaged respectively for business manager and treasurer of The Editor company by Edwin G. Knowles.

CARRIE LAMONT, a new soubrette star, will make her first appearance in this city in May next in La Cigale.

MRS. LESTER WALLACK presented the Actors' Fund on Wednesday last with two portraits, one of J. W. Wallack, the father of her deceased husband, and the other of H. J. Montague, together with an engrossed set of resolutions from the Royal General Theatrical Fund of England to E. A. Sothern.

EDWIN PARRISH will be seen in light comedy roles next season instead of in the legitimate. He returned to his country home on Monday.

MAUD C. JEFFRIES has signed for Wilson Barrett's English tour next season.

RUDOLPH ARONSON is reported to have arranged with Coote and Chapell, the English music publishers, to produce Planquette's new opera, La Capitaine Therése, at the Casino in the Fall, with Lillian Russell in the leading role. Simultaneous with its production at the Casino the opera will be presented at the Prince of Wales' Theatre in London.

KATHRYN WESTON has been engaged for the Grimes' Cellar Door company.

MARIE GREENWOOD, who has just closed a very successful season at Charleston, S. C., received from the citizens of that place a handsome gold cross, set with about fifteen diamonds.

THE Rose Lisle company, of which Frank L. Yerance is the business manager, will close its season next Saturday night after a tour of forty-five weeks.

WILLIAM BLAISDELL, who will go with Colone McCaull's Opera company next season, is getting himself in fine trim for his work at Portchester, N. Y., where he is spending the Summer boating and fishing.

JACK LEVY has been engaged as business manager for John A. Stevens.

GRACE LYNDON has joined George H. Hamilton's Silver Bird company. She will play the part of Beatrice Murilla. E. J. Ray has engaged to go with the same company.

ROBERT J. WARD, late of My Aunt Bridget company and Emma Abbott's company, has signed with the Pat Rooney Comedy company for next season.

STEWART ALLEN will go with Nat Goodwin next season.

FRANK DUPREE has completed his new version of Fogg's Ferry for Lizzie Evans, and Manager C. E. Callahan has contracted with Artist Young of the Broadway Theatre for two entire sets of special scenery. Fourteen people will be carried, a larger company than Miss Evans has heretofore had. Among the people already engaged are: S. H. Verney, Carl Anderson, W. C. Donaldson, A. R. Brooks, George W. Spencer, Marion P. Clifton, and Lucille La Verne. Will J. Duffy will remain as business manager of the organization—this being his sixth season, and A. W. Mason has been re-engaged as musical director. The season will be opened at the Globe Theatre, Boston, on August 18, and The Buckeye will continue to be one of the features of the repertoire, together with the new Fogg's Ferry and Charles T. Vincent's new society play, A Little Barbarian.

PAUL SCOTT and W. L. Flynn will go with Joseph Murphy. W. T. Sheehan has re-engaged as stage-manager with Mr. Murphy, this being his sixth season with that star.

NINA YEAGER has signed with the Lost in New York company.

CHARLES T. VINCENT has just completed a society play for Lizzie Evans, which he has entitled A Little Barbarian.

JOHN T. SULLIVAN is spending the Summer at Long Branch.

EVANS AND HOEY sailed for this country on the *Majestic* on Saturday last.

THE season of the Standard Theatre will open on August 18 with the production of The U. S. Mail, a new farce comedy, with Frank David as the star.

JAMES B. MACKIE will try to make life endurable at Asbury Park and Long Branch, until Aug. 25, when he is to open his first starring tour in Grimes' Cellar Door, at Wilmington, Del., under the managerial guidance of Harry Clapham, jr.

GEORGE L. HARRISON has resigned the management of the Hoboken theatre, to accept a position on the executive staff of Oliver Byron.

T. J. GRADY has been engaged to create the comedy part of Oliver Byron's new play The Plunger.

PROFESSOR E. M. WORTH has secured new premises—Sixth avenue and Thirtieth street—for his museum of curiosities. When completed it will probably be the finest dime museum in this country.

KATE PURSSELL has been playing to excellent business in Detroit.

GEORGE MORTON, Ada Morton and Lottie Williams will be members of the Blue and the Gray company next season.

APPLE ORCHARD FARM is to be presented at the Harlem Theatre on July 7, with Charles L. Howard in the role of Aunt Ollie.

MANAGER P. HARRIS, of the Baltimore Academy of Music and other theatres, is enjoying a well-earned vacation in Europe. He will return from London about July 15. The principal object of his trip was to negotiate a scheme with a London manager for a chain of popular price theatres similar to those he has made so successful here. He expects to arrange matters fully before returning.

FANNY FANCHON, a pretty little Chicago soubrette, will go with one of Hoyt and Thomas' companies next season.

NEXT season's organization of Spencer's Little Tycoon company promises to be a strong one. The following artists have been engaged: J. H. Ryley, Eva Davenport, Madeline Lucette, Laura Millard, Emma Lawrence, D. Aldrich Libbey, Arthur Padré, Neil O'Brien, J. Mealey, J. Mulholland, Dan Wolf, and a large chorus. The company will carry its own orchestra, and entirely new scenery painted by E. B. Hough. The season will open on Sept. 15 at the Chestnut Street Opera House, Philadelphia.

GABRIELLE DU SAULD in The Lion and the Lamb, will be managed next season by Clarence Fleming and Jack Sanford.

THE prospects are very bright for the Western tour of the Madison Square Theatre stock company. Aunt Jack opened at Tacoma, Wash., to $1,526. The play was well received

THE following people have been engaged for the road Aunt Jack company which will open its season under the direction of H. S. Taylor at the Academy of Music on Sept. 22: Ffolliott Paget, Sydney Drew, Charles Bowser, Charles Butler, E. A. Eberle, Gladys Rankin, Alice Butler and J. J. Buckley.

IT is said that J. C. Duff is in England, and that he has made arrangements for the production at Palmer's Theatre in July of the Red Hussar, Edward Solomon's new comic opera, with Marie Tempest of the London Lyric Theatre in the leading role. Miss Tempest will sail for this country on the *Aller* in a week or two.

ROSE NEVHAM has been engaged for the Fay Templeton Opera company.

JOHN KASTENDIKE writes that he has added the New Grand Opera House of Salem, O., and the New Opera House of Hazleton, Pa., to the list of theatres he is representing. Both of these houses are to be opened in October.

VIOLETTA, who sang at the Standard Theatre entertainment a week ago Sunday is the daughter of the Countess Camezzi. She is a pupil of Lamperti. Violetta combines fencing with other accomplishments, and is about to start on a tour of the Summer resorts under the management of L. B. Pike.

MANAGER ALFRED BRADLEY wires THE MIRROR that Adonis was revived at the Columbia Theatre, Chicago, on Sunday night, to a big house and an enthusiastic audience, although the weather was terribly hot. Dixey, George Howard, Herbert Gresham and Carrie Perkins received an ovation.

CHARLES MORTIMER writes that the starring tour of Amy Lee in The Hidden Hand has been abandoned. Miss Lee has been engaged for a metropolitan production, while Mr. Mortimer has made arrangements to star Grace Hilton in Claire and The Forgemaster next season.

MANAGER T. C. HOWARD has booked Edward P. Sullivan and his company to play at popular Summer resorts throughout the months of July and August.

OUT OF SIGHT is the American title that has been given to the English play in which Frank E. McNish and Lee Lamar are to appear next season. The title has been duly copyrighted.

FRANK KILDAY has been engaged for Maude Granger's company.

GEORGE M. DEVERE, manager for Harry Rich's American Minstrels, has engaged Howe and Doyle and Frazer and Bunnell.

PAULINE HALL has arranged to book a tour of thirty weeks for her opera company through Klaw and Erlanger. The opening will be on Sept. 22, and dates in the principal cities have already been secured. Miss Hall will have an organization of fifty people and will present Amorita and Erminie.

PLACE AUX DAMES!

The other day I read in a report of the anniversary exercises of the Actors' Fund that ex-President Cleveland on that occasion made a few most felicitous remarks anent the political duty of actors, during which he pointed out how they might add to their influence and prestige. In this article I propose to have a talk with the ladies of the profession, in the course of which I shall show how they, too, may make the most of themselves by adding to their prestige and by increasing their popularity.

There is not another calling in the whole range of human activity, except, perhaps, literature, where women stand as much on a professional and pecuniary equality with men as they do in the theatrical profession; showing conclusively that where her coöperation is a necessity she experiences no difficulty whatever in commanding adequate remuneration for her services. In every other bread-winning pursuit the matter of sex operates disadvantageously toward her and she is, in many instances, paid less than half the price for the same amount and quality of work as does her male competitor. For this very reason she displaces him in the shop and factory and is the direct cause of the vast army of unemployed men. The aspect, however, changes the moment it is applied to theatricals, because men, as a rule, cannot take the place of women on the stage and *vice versa*—a state of affairs that keeps the balance of pecuniary justice pretty even among the managerial fraternity. Her rights being thus conceded her there is never heard any reference thereto and, like her brother actor, she accepts or declines offers of engagements as best suits her purpose.

Being thus placed in *quasi* exceptional circumstances it is her duty to make the most of them, both for her own advantage and that of her chosen profession. Shakespeare says: "The apparel oft' proclaims the man!" It most nearly always proclaims the woman, but in the case of the actress it is infallible and the practiced observer is at no loss to rightly judge of her calibre by her dress and especially by the way she wears it. To make my meaning plainer I will here remark that sometimes, in a business way, I become acquainted with ladies whose fame has preceded them; at other times perfect strangers call on me, of whom I had not heard before; but famous or unknown, their dresses never belie them. Thus the tragedienne always is an imposing appearance with no indication in her dress and general appearance implying the remotest connection with the stage. She never hurries in her walk and all her movements in limb and body, as well as her general carriage, proclaim her a *grande dame* and "to the manor born."

In the ranks of melodramatic *artistes* and *comédiennes* the greatest latitude in dress is observable; so many are there who dress so originally and so conspicuously eccentric that there is no chance to avoid coming to the conclusion that the wearer "must be an actress." This sort of advertisement, in my humble opinion, is not remunerative in any sense; it is a needless drain upon a young lady's exchequer, and cannot possibly advance her professional status in the least. At all events, I have always made the observation that actresses who dress plainly though richly in private, are the true shining lights and particular geniuses in the profession. Tact in dressing is as sure an indication of its possession in every other relation in life, that it is as easy to distinguish the true possessor of genius (which is merely tact properly applied) by her less gifted sisters, as it is to roll off the proverbial log; no matter how excellent a dressmaker an ordinary mortal may employ, the *allure* is wanting, and her carriage and deportment will be such as to suggest the "tailor-made girl." She will feel hampered and ill at ease, if not out of place, in a garment which would seem part of the individuality of her more talented prototype, which she invests with the mysterious *je ne sais quoi*, a sort of personal magnetism, that needs but to be seen and felt to conquer at once. Show me how you dress, and I can tell you who and what you are!

The feminine heart in general is prone to finery and the desire to attract attention, and so the study of the costume being part of the curriculum of an actress' professional education, she becomes *au fait* in all that pertains to the cut and style of garments, and knows by heart the effects of differently contrasted colors. If, then, she gives way to the amiable weakness of her sex, and uses her art to dress in private as originally and attractively as she would on the stage, she will, to that extent, familiarize the public at large with her personality and prove to others, and experience herself, that the old chestnut of a proverb in relation to familiarity breeding contempt is a truism, indeed!

Polonius' advice to his son, as regards his dress, is also capital for, and to be followed by, the daughters—of Melpomene; for no amount of attention, attracted on the promenade or at the hotels, can possibly equal the solid and lasting good will and influence of the substantial theatregoer, who has been delighted by the clever art and appearance of an actress on the stage to find, upon meeting her in private life, a perfect contrast, in every respect, to her professional appearance. Moral: The less you look like an actress in private life, and the more you look like one on the stage, the better, in every respect, will be your chances in your profession. When a critic wishes to be particularly cutting toward an actress, he usually refers to her in this wise: "Poor Miss B. is painfully monotonous in every part she essays; so much so that they all look alike, the only noticeable difference in her various impersonations is her costumes; she is the same Miss B. on the stage as we see her in private!"

The actress who, by her personality and impersonation on the stage, succeeds in setting the fashions for ladies in private life has reason to feel gratified at her success. Generally she earns it by dint of hard study or by the good grace of mother nature, who endowed her with the irresistible charm of personal beauty. At any rate, the young girl who contemplates joining the theatrical profession should start with the firm determination to copy after nobody else, as far as dressing is concerned. She should study the antique draperies of the form, for in order to become truly original one ought to have a general knowledge of what has been done before.

One thing is certain, with all the wealth of all the historical costumes kaleidoscoping before my mind, I am led to affirm that, as yet, we have only become familiar with the mere alphabet of the art of dressing. Both shape and color, the essentials, are obtainable at small outlay; the art consists not in using costly materials, so much as in shaping and draping, and a well-designed woolen tunic is preferable, to a discriminating artist, to an ill-fitting brocade loaded with laces and jewels! Let all who aspire to excel, ponder before they reply to this momentous how?

What is thus true of the actress herself is also very particularly so of her photographs. From the professional standpoint she should never have any photos taken in private costume, except for distribution among her intimate friends. Right here I may as well touch upon a matter which prudery, always conspicuously affected, styles delicate. I refer to décolleté dresses, both on the stage and in photographs. It surely is almost an unpardonable sin to commit, to hide a well-formed throat, neck and arms under a mass of unsightly and inartistic draperies, which can only detract from an attractive personality the meed of praise and admiration which she is certainly entitled to claim as her own.

"To the pure in heart all things are pure!" By this I do not mean to be understood as sanctioning the extreme practices in this direction; they offend taste and are positively vulgar, but it certainly looks ridiculous, and is far from artistic, to put a stock around a woman's neck that nearly reaches to the ears, and always leaves the impression on the beholder's mind that it is merely a convenient cover to hide some unsightly scar or other deformity.

Last Winter, a lady in private life, a fine specimen of well-developed womanhood, calculated to attract attention in any assemblage, called upon me professionally. Upon removing her sacque to try on the wig she required, I found that its high, stocky collar had chafed the skin on her neck until it looked inflamed and scaly. Upon remonstrating with her for wearing such an uncomfortable garment she replied that it was "the fashion" which had to be followed even at personal discomfort. Such is the world!

I now come to the point that was in my mind when I started to write this article and I believe that it is vastly more important than mere dress. I refer to the dressing of the hair, which gives the head and face its distinctive character. All the rest of the body, limbs and all the internal arrangements, is nothing but the mere subordinate appendage to the head—the seat of individuality. God, who made us all in his image, never yet since creation began fashioned two human beings exactly alike, nor do I believe he ever will until the end of time. While the features of the face are very few, and, barring accidents, duplicated in all human beings alike, both as to function and position, still they all are so distinctly individualized that we can pick out our acquaintances, friends or relatives from among all the millions of earth's inhabitants elsewhere. Each face, then, bears the stamp of a distinct individuality, and it is left to art to emphasize, characterize and adorn it with the greatest and finest art-material imaginable—the hair. Nothing on earth can be successfully used as a substitute for this precious substance, and nothing can be made to frame the head and face so gracefully as a really artistic dressing of the hair. This much being now elucidated, it will readily occur to all thinking minds that too much study and care cannot be exercised in the selection of a *coiffure*—especially a *coiffure* for the stage. What has preceded proves that I do not underestimate the value of drapery and dress, and it now remains for my fair readers themselves, to judge whether what I now shall say regarding the hair and *coiffure* is practical and sensible or otherwise.

It is of the utmost importance to them that they should see to it, when they have their photos taken, that their hair is dressed to harmonize with their features rather than in the prevailing style, which latter oftener detracts from their appearance than adds to their attractiveness. "The best possible" must always be the motto of the conscientious artist, especially so in matters of *coiffure*. How often have I not seen an attractive and intelligent face disfigured on the stage by an unbecoming wig!

Speaking of wigs this is the plain truth. To cheapen the price of a wig, it can be put together coarsely on a cheap cotton foundation, to look somewhat like what is required. But no artistic wigmaker can guarantee an *artiste* satisfaction on such a low plane; best results are only derived from best materials and "making a silk purse out of a sow's ear" is a problem no nearer solution now than in the days of Shakespeare!

A well-made wig should always be made on a foundation of silk materials, shrunk in boiling water. It should be finely ventilated—at least all around the edge—and the best hair that grows is not too good to use. Nor is it all to get the very best, for in these days of traveling companies it is necessary that an actress should herself know how to manipulate and dress her wigs, otherwise she will very often be surely disappointed if she gives them out to be dressed by incompetent hairdressers, who may ruin her goods in one dressing.

In conclusion, I will say that genius is nothing else but well-developed individuality and this latter, including the former, is discernible just as much in the style in which an actress wears her hair as in her manner of delivery. Whatever tends to individualize her will also correspondingly refine and elevate her, and for this very reason I would most emphatically urge her to strive with all her might to become as unlike Miss A., Miss B. or Miss C. in appearance as possible, by becoming ever so much more like herself, which is her eventual fate. The sooner she recognizes the fact that she is the owner of a mine containing priceless jewels, of which she can only get possession by continuous digging and delving, *i. e.*, by removing and extending the limits of her consciousness—by well-earned progress—which will attend all systematic efforts, and that this true and only valuable progress is best attained by refraining from advancing forward in the deep rut of custom and imitation of predecessors—the sooner she recognizes the value of a free and independent study of nature, through her own understanding and with eyes not spectacled with the theories of this, that and the other exponent; the sooner she realizes that the summit of her powers lies and is bound up in her ideal conception of self in various situations and under supposable circumstances in life; the sooner she learns that she can represent only this, and nothing else, she will be on the high road of achievement.

Let her ponder the fact that a lily has a form and a fragrance distinctly its own, and that it would indeed be a silly lily that should be jealous of either the violet or the rose, or *vice versa;* for with the best will and in spite of all efforts the finest lily grown cannot by any process of evolution become either a violet or a rose. The more she becomes herself the less will she feel inclined to become or look like somebody else—the more she will develop as a planet around which attracted imitative satellites revolve. If she has but the will and the perseverance she can have her choice of place. Which, now, is it to be? Planet or satellite! Which? N. Helmer.

THE FEATHER AND THE ROSE.

"How dare you?" demanded the rose, blushing deeply, as the feather fluttered among the leaves.

"It isn't my fault—it's the wind; he's always upsetting things," complained the feather.

"Don't abuse the wind; he's a charming fellow. It's your silly ambition—don't deny it. Not content to remain on the back of that good old gray goose, you induced the wind to bring you out into the world, and with the customary conceit of stupid people, you insist upon poking yourself where you're not wanted. I'm sure I don't know what the poet will think."

"Who is the poet?" faltered the feather.

"So you don't know the poet.—Well, well!" and the rose curled its leaves scornfully. "Why, the poet is my sweetheart. He sits right by this window, and bends over the sill every morning to kiss me, and tell me that I am the inspiration of his song."

"Where is the song?" asked the feather, interested.

"It isn't written yet," replied the rose haughtily. "But there he is now, and I do wish you'd slip down about my roots, you good-for-nothing thing! What will he think when he sees an ugly goose quill sticking so close to me—a mere feather of no use to anyone on earth."

The rose spread herself, and held up her sweet face to the poet, who smiled and plucked her.

She was startled at first, but recovered instantly, and looked proudly down while he pinned her to the lapel of his coat.

"Well, good-bye to you," said the feather cheerily. "Good-bye," echoed the wind.

The rustling of these farewells caused the poet to turn.

"What a magnificent quill," he exclaimed, and picking up the despised feather he went back to his seat near the window, quickly made a pen and began to write.

The rose was dumb with astonishment. She could see every movement of the lucky quill and from its point there fell beautiful verses about herself, praising her perfume and color and loveliness till at last she hung her head in shame, murmuring:

"I don't deserve it, dear quill, I don't indeed," and slowly faded away.

Pearl Eytinge.

THE ONLY FREE DRAMATIC PAPER.

The Metropolis, June 23.

With this week's issue, The Dramatic Mirror begins its twenty-fourth volume. This success is equally creditable to the paper and the profession. Every other dramatic paper is now owned by a manager—the —— by Miner, the *Theatre* by the Daly Brothers, and so on. It can interest no readers to learn what managers think of their own productions, nor can advertisers be benefited by informing Miner or the Dalys of their plans. Consequently, The Dramatic Mirror remains the only paper of its class which is both interesting to the reader and valuable to the advertiser.

STARS.

The word "star" as applied to the dramatic fraternity, has a far different meaning than many of its members evidently understand. These persons are so much bound up in self, that the real application of that word never occurs to them, and they only use it because of its popularity.

Whenever by egotistical extravagance they discover something "really catching" in their ability to amuse the public, some word must be found to flamingly advertise this success. Then it is that the manager is appealed to, and when, out of shrewd policy only, he accedes, and their names appear as "stars," their happiness is complete.

This good-fortune is, however, not enough, and soon they apply to some author for a play that shall illustrate their "many good qualities." The knowledge of what they desire is always limited to their ability, and the support is of secondary importance. "Round me out well, and fill in the rest as best you can," is a correct and popular quotation.

It is some time, if ever, before the author can suit these few ideas, and if he ventures any of his own, he is alluded to as "getting away," from the plan; but by some good luck his arrangements are allowed to remain, and then it is that the would-be star is provided with what crowns him with success. This following of an author's advice may explain in one way the rising to fame of a few dramatic artists; while the inclination of many to follow their own ideas, certainly explains the well-deserved downfall of so many would-be "stars."

Among variety performers the fault is more prevalent than elsewhere. It takes only a few weeks of prosperous work for the fever to commence. We all know how soon the patient becomes delirious. This is one of the "fusions" that the managers of our variety combinations have to contend with. Nothing is better or more profitable to them than ambition in any or all actors, but the way these people apply it, often dulls the intentions of their better sense or good will. To a wonderful degree there is an attribute in our nature which fans into a flame the faintest spark of personal aggrandizement.

Now, the only thing to be done, is for each aspirant to use his full store of common sense in determining just how far is his ability. This is his study. If this accomplishment could be made, the dramatic sky would surely greatly reduce its starry population, though not in the least dim the light or usefulness of the remainder.

One of Samuel Johnson's oft repeated sentences was "know your worth before you use it." It should be remembered by all of us as a maxim without price.

Time is rapidly filling for Eva Mountford's tour in Frederick Soule's great play Eugene Le Tour. Included in the company already engaged are Mariane Randell, May Jennings, Virgil Adams, W. E. Flack, and Wallace Keffer. Adams and Grandin are the managers, W. E. Flack, treasurer, and Wallace Keffer representative in advance.

JULY JUMBLE.

Roland Reed is giving his professional brethren points about the wearing of jewelry. He has taken a diamond horse-shoe pin, had the pin twisted so that it will slide easily along his wide black watch-chain, and is using the diamonds to set off his white vest instead of his white tie. Mr. Reed has the head of an inventor and diamonds galore, but it is not likely that the rank and file of the profession will follow his ingenious plan.

Now that the Summer is well on us, various ways in which professionals are managing to pull through come into notice. The writer met an actress recently who made no secret of the fact that during the warm months and whenever she was disengaged, she played the races regularly, not for any enjoyment she might derive from them, but solely and purely as a matter of business. She has a child to support, and she holds that it is better to find some honest means to keep that child and herself alive than to beg, borrow or steal.

Judge Charles Crisp, the Member of Congress from Georgia, who is to make the "long talk" to the braves of Tammany at the wigwam on the Glorious Fourth, is a son of the late William H. Crisp, the old-time actor and manager of Southern companies in antebellum days. His brother, Harry Crisp, who died some few years ago from cold caught while acting the leading role in The World, under Sam Colville's management, was the only member of a large family of actors who attained any prominence in the profession besides the father. Judge Crisp forsook the stage at the close of the war, studied law, was raised to the bench of his native State, and has for several years been one of the most eloquent leaders of the Democratic party in Congress. He attributes much of his success as an orator to his early training as an actor, and no doubt he will please the braves with his talk on Friday.

Banks Winter has been singing into the phonograph for the Edison company. He put his "White Wings" on record to be sealed up for one hundred years, when it will come out of the vaults and probably again become as popular as it was five years ago. This will prove an easy way for people to hand down to posterity those things that might otherwise be ephemeral.

If those who apply for positions to theatrical managers had the good sense to send stamps with their requests either for engagements or for information they would find themselves repaid for the trouble. A manager complained recently to the writer that he was in receipt daily of from twenty-five to fifty letters of the kind mentioned, not one of which contained stamps. He could not afford to spend a dollar a day or even less in answering letters, and they therefore remained unanswered while the senders, perhaps, attributes his motive to uncivility.

The "smallness" of the morning newspapers of this city never had a better illustration than was given last Friday morning when a majority of them refrained from mentioning in any way the production on the previous afternoon of Martha Morton's new play, The Merchant, at the Union Square Theatre. The production was an event of some importance and should at least have been referred to as an item of news. Yet, simply because the *World* had made the play the instrument for some more of its typical self-advertising, and had incidentally aided a promising young authoress, the papers, with a few praiseworthy exceptions, took no notice of the performance whatever. By pursuing this small-minded policy the daily papers hurt themselves much more than they hurt either the play or the journal they hate with such cordial unanimity.

The Doblins are coming to the front in theatricals and amusements generally. Jacob B. Doblin, brother of Charles S. Dickson, and cousin of Henry Doblin, the two authors of The Shatchen, is one of the incorporators of the new American Amusement Company, limited, which has been organized to amuse the thirsty and fun-loving crowds that go down to Sea Beach, Coney Island, this Summer. If Mr. Doblin succeeds in this as well as he does in satisfying the demands of the profession for well-fitting garments, he will be lucky.

Theatrical items cannot be warmed over. They should be used when fresh—not too fresh—or else they should be destroyed at once. As an illustration of the futility of "holding over" professional news for days and weeks at a time, just look at the way in which the item about J. B. Polk's illness has been allowed to struggle on in the papers. For days after the actor had recovered, and was to be seen on Broadway, several of the morning papers and not a few of their out-of-town contemporaries continued to print the information that Mr. Polk was at the point of death down at Long Branch.

All that glitters is not gold, and the life of the professional is not always a continuous round of gayety. Not very long ago Roland Reed purchased a house in West One Hundred and Twenty-second Street. "I bought the house very quietly" he said to the writer, "but as soon as the man next door found out that the owner was an actor he put a shotgun out of the window, and I had to sit out on the front stoop all night."

It is strange what a fascination diamonds have for actors. It is not unusual for the histrionic victim of this fascination to devote every penny he does not have to spend for bread to the purchase of precious stones; and the jeweler's windows of this and other cities find no greater or more persistent admirers than members of the theatrical profession. One well-known heavy man has turned his cravings for diamonds and his experienced eye and general knowledge of precious stones to very good account, by becoming the buyer for a number of down-town jewelry houses. He makes more money by selecting diamonds than he possibly could earn on the stage—even if he were a star.

OBITUARY.

W. H. Collings, stage manager of the Evangeline company, was overcome by heat at Burlington, Ia., last Saturday afternoon and died late on that night. The deceased resided in this city where he leaves a wife and two children.

GLEANINGS.

Bob Slavin has been engaged by Rich and Harris for the Howard Athenæum company next season.

Negotiations are pending by which Louis James may be seen in the spectacle of Nero next season.

Charles Canfield has been engaged for The Great Metropolis company.

It is probable that a legal contest will begin as soon as Fay Templeton reaches these shores. Manager E. E. Rice holds an unfilled contract for her services for last season and this one, and he talks of enforcing it. Manager W. R. Lykens, who directs the tour of the Fay Templeton Opera company, has taken legal advice, and does not believe that Mr. Rice has cause for bringing the suit.

Eva Mountford is spending the Summer at Fire Island. She will begin rehearsals of her new play, Eugene Le Tour, about Aug. 1.

William Harris, of Rich and Harris, is resting for a few weeks at Mt. Clemens, Mich. Besides directing the tours of about half-a-dozen road companies next season, Rich and Harris have charge of two Boston houses, and probably a new theatre at Worcester, Mass. Negotiations for the latter are now pending and the bookings for their Hollis Street Theatre and the Howard Athenæum have been very nearly completed. George Thatcher's Minstrels, the Martinetti Pantomime company, the Howard Athenæum company, and James T. Powers in A Straight Tip form the list of attractions under their control.

Gypsy Alcott is spending her vacation in this city, "playing the races." On Monday she won about $50 and is now correspondingly happy.

Charles H. Welch has been engaged as advertising agent of Herrmann's two theatres in this city and Brooklyn.

Kate Wilson has been engaged for The Private Secretary company.

T. J. Cronin has been engaged as leading comedian of Herrmann's Theatre for next season. Mr. Cronin is spending the Summer at his cottage at Coney Island.

John D. Craig has been re-engaged as leading juvenile with the Prescott-McLean company for next season.

The directors of the Broadway Theatre company held a regular meeting last week and declared its eighth dividend of five per cent.

Fritz Morris will be the business manager for Daniel Frohman's Prince and Pauper company, while Harry S. Husted will pilot the company as acting manager until the return of the Kendals, when he resumes the direction of their tour. The Prince and Pauper company will open on the 28th inst. at Denver, Col., and remain West of the Missouri for several months under Al. Hayman's management.

John J. Pallas has been engaged as stage director of The Still Alarm company.

Ferguson and Mack in McCarthy's Mishaps under the management of Charles E. Rice is, it is said, to be funnier than ever next season. A number of pretty marches and dances are also to be added to it.

The renovation of the scenery used in the *World's* prize play last week at the Union Square Theatre was entrusted to Sydney Chidley of A. M. Palmer's scenic department.

Dr. George B. Haycock writes that the theatre now in course of completion in Duluth, Minn., will be called the Lyceum instead of the Midway. Dr. Haycock is the sole manager and lessee of the Lyceum.

Drs. D. B. St. John Roosa, Clarence C. Rice and L. Bolton Bangs, the Benefit Committee of the Post Graduate Hospital, announce that the pecuniary result of the joint benefit recently given at four metropolitan theatres in behalf of the Hospital and the Actors' Fund, will enable the Directors to establish three beds for invalid actors, actresses or their families, which will be at their disposal at the opening of the Hospital on Sept. 15.

Judge Robinson of the Superior Court handed down a decision last week at New Haven in the case of Wall against Proctor. Horace Wall sued Frederick Proctor for rent of the New Haven Opera House, claiming that having sublet the theatre to Proctor, the latter should have paid rent to him instead of to the owner, Dr. Skiff. The latter claimed that Wall had no authority to sublease the house. Judge Robinson also took this view of the case, and decided that Mr. Wall's lease is not valid, and that Mr. Proctor shall hereafter pay his rent to Dr. Skiff.

J. Kline Emmet and J. Charles Davis are on a cruise off the coast of Massachusetts in their fifty-foot sloop yacht *Zeno*.

Thomas A. Wise, a decidedly clever young comedian, who has been identified with the role of the tailor in The Private Secretary almost since the original production of the piece, has been engaged for the play for next season. He will also superintend the production.

Ed. Fletcher, the popular young treasurer of the Broadway Theatre, is spending his vacation at Dedham, Mass.

J. H. Gilmour and Dominick Murray will again try their luck with Master and Man next season. Their tour will be under the management of C. D. McCaull and E. J. Nugent. The Davenport brothers have been engaged to introduce athletic feats and sparring bouts in the fair scene.

Jessie Bonstelle is to star next season in a musical comedy called Thistledown, under the management of E. D. Castleton.

The Will S. Harkins Dramatic company sail next Tuesday for St. John, N. B., where they will begin a four weeks' season on the 14th inst. The company comprises besides Mr. Harkins, H. B. Bradley, E. L. Snader, W. I. Melville, Lindsay Hurst, L. D. Lacey, George Morrison, Charles Green, Harry Rose, Charles Thompson, Master Robbie Brown, Julia Arthur, Kate Hendrix, Jessie West, Emma Maddern Stevens, Helen Creswick and Little Emelie. Robert E. Stevens will be the manager, and a repertoire will be presented.

Alice E. Ives is plucky. She produced her play Lorine at Palmer's under somewhat inauspicious circumstances, and yet she succeeded in securing the close attention and applause of an exacting audience. Miss Ives has hopes of placing the play with a manager for a road season.

James Jay Brady returned from the Canadas, where he had gone for a four weeks' tour with the Little Lord Fauntleroy company, on Sunday last. He states that the trip was a highly satisfactory one, and that money was made in spite of the fact that several companies were presenting the play. He will be associated next season with Fred. Stinson in the management of Julia Marlowe and other attractions.

Cud. Gives has been engaged by Dan Sully to pilot him and The Millionaire over the country next season. Mr. Sully has returned to his farm in the Catskills for the Summer.

Overlook is the title of the play in which Annie Boyd is to star next season.

Iola Pomeroy has been specially engaged for the Adah Richmond Burlesque company for the role of Medora, while Tom Dailey has been engaged as the general agent. The organization will number thirty-eight people, the printing will all be new, and there will be over twenty kirds of lithographs used.

Roland Reed has purchased Ernest Warren's comedy of Borrowed, for $5,000.

The Clifton is the title of a four-act musical farce-comedy by H. A Swartz, of Philadelphia, which Gus Kahn will manage next season. Amy Lee will be the star, and the opening date is Boston, Sept. 1.

Cyril Scott will be a member of the Lyceum Theatre stock company next season.

Amy Roselle (Mrs. Arthur Dacre) will come to this country with her husband. She has arranged with Manager A. M. Palmer to play a series of matinees at Palmer's Theatre in the Fall, and at the first of them will present Esther Sandraz, of which part she was the original exponent.

The Summer matinee is a delusion and a snare. The audience is composed principally of actors, and those on the stage are thinking it a beastly bore, and longing to get away to the cooling breezes of the Isle of Coney, or some other place equally refrigerative in its tone. The leader of the orchestra has an injured air, and every man in it goes out between the acts, and returns with a holy joy lighting up his face, and a look of damp suggestiveness about his moustache.

MATTERS OF FACT.

The permanent address of Maude Banks is Waltham, Mass.

George H. Adams will be the acting manager of He, She, Him, Her company next season.

Witchcraft, or The Witch of Salem is offered for sale by the author, Espy W. H. Williams of New Orleans. Printed copies can be obtained of H. S. Taylor 1193 Broadway.

Ada Melrose has been engaged by Mrs. Emma Frank to play the soubrette role in the new play Fort Donaldson.

The Third Avenue Theatre closed its season on last Saturday night. It has been one of the best, if not the best season that the house has ever known, and Manager Jacobs is highly pleased. During the next few weeks, the house will undergo extensive alterations and all modern improvements will be added. A strong line of attractions is booked for next season and the prices will be raised, ranging from 25 cents to $1.00. Mr. Jacobs has fully determined to give his patrons none but the best of traveling combinations. Only two matinees will be given each week. In fact, it is Manager Jacobs' idea to make the Third Avenue Theatre first-class in every respect, and the attractions booked will at once establish and place the house on a par with other first-class houses. Mr. Jacobs has worked hard to make the house popular with the theatregoing public and has been rewarded, as it is now established, and one of the best paying theatres in the city.

Lillian Ramsden has been engaged for The Hustler company, the part being written specially for her.

Maurice Jacobs, business manager of the Larking company, states that his attraction is in no way connected with H. R. Jacobs.

Veoleta, prima donna soprano, can be engaged for opera or concerts, by addresing J. Jackson Snow, 35 West Fourteenth Street.

Mr. and Mrs. Kirk Armstrong are at liberty for next season.

The Sisters Corly have been specially engaged by Wills and Anderson for the Two Old Cronies company.

McLean and Lehman, having secured the lease of the Grand Opera House, Los Angeles, announce that H. C. Wyatt is no longer connected with that house and all existing contracts now held with Mr. Wyatt must be confirmed by the new lessees or Frohman, 1127 Broadway.

L. F. Walters, Bethlehem, Pa., is now booking time for the new Opera House at Hazleton, Pa.; also for his house at Bethlehem, Pa.

Fine table board and furnished rooms can be obtained at 215 West Twenty-fifth Street, on very reasonable terms.

There are a few weeks open time at Tony Pastor's Theatre during July, August, September and October.

The New Grand Opera House, Bonham, Texas, is the only theatre in that city on the ground floor and claims to have the largest stage of any theatre in Texas. It was built by the principal citizens of Bonham, who take a personal interest in its support. The house seats 1,000 people, has no free list, and is lighted by electricity, heated by steam and furnished with twenty-two sets of scenery. The stage is large enough to accommodate the largest productions on the road. An opening attraction is wanted about Sept. 15, grand opera or Shakespearean plays preferred. Fair week Sept. 23 to 27 is also open. First-class attractions desiring time should address W. G. Pierce, manager.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Arnold, Lois
Adell, Helene
Adams, Justin
Abbott, Emma
Andrews, Chas. L.
Aveling, Henry
Arthur, Joseph
Booth, Ada
Bowers, Chas.
Butler, Alice
Bernstein, Jeff D.
Broderick, Emil W.
Biggs, F. C.
Brown, F. A.
Boyle, Anna
Barry, Wm.
Butler, Chas. W.
Bown, Mrs. Paul
Bennett-Moulton Co Mgr.
Bateman, Victory
Barney, E.
Brien, J. F.
Brady, Jas Jay
Buchanan, Mrs. A F.
Brooks, T. L.
Burroughs, Ida
Bell, Ralph
Bertram, Chas.
Beyton, Fred
Crane, Seth M.
Canby, A. H.
Chantie, Jules
Corbyn, Sheridan
Carden, Hattie Schell
Cross, E. J.
Coles, Annie
Carlyle, H. Newton
Catlin, Wm. H.
Clarke, H. R.
Clark, J. L.
Coote, Robert
Coleman, Kathrine
Crane, W. H.
Crabtree, Lotta
Clement, Clay
Clagett, Verner
Cortinez, Blanche
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David, Rose
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Fisk, Robert A.
Fisher, J. Glenn
Fergerson, Mattie
Fisk, J. Marion
Fitzpatrick, H. M.
Forman & Morton
Fisher, P. D.
Forsythe, Kate
Gilder, Chas.
Gilman, Ada
Gordon, G. A.
Graves, C. L.
Grahame, Wm.
Galloway, Louise
Gaucher, Phil
Granville, Walter
Gilroy, Mamie
Gran, Matt
Granger, Maude
Gallan, Campbell
Gorman, Dick
Hall, Maud Edna
Hassan, Ed. J
Howard, Bronson
Herbert, Frances
Harrison, Duncan B.
Herndon, Agnes
Havercombe, M.
Hall, John G.
Hine, Harry
Horace, Edward
Harriott, Mr
Howe, Benjamin
Hall, Marguerite
Henshaw and Ten Broeck
Huffman, Carl
Holmes, C. Dennison
Hempstead, Fred.
Husted, H. R.
Holmes, Chas. S.
Jannarchek, Miss
James, Louis
June, George W.
Jefferson, Thos. E.
Johnson, Fanny
Keene, Thomas W.
Kyle, George W.
Kent, Charles
Keenan, Frank J.
Kemble, Frankie
Klepper, Henry
Keller, H.
Knight, Mrs. G. S.
Kennedy, Harry
Lauvin, Arda
Litta, Louise
Lustin, Carrie
Lawrence, E. P.
Lenrock, Geo.
Livingston, Fred. W.
La Pelle, Marie
Lewis, Lillian
Lamboeta, Mrs. Russell
Moriarty, Marcus
Mills, T. E.
McDowell, E. A.
McClain, E. D.
McCaull, John A.
Mann, H. D.
Marcellus, Kittie
Mattmann, Kitty
Maddocks, Frank
Manton, Sergeio
McDonald, Frank
McKeough, Barney
Morse, Woodson
Mayo, Frank
McDowell, Mrs. C.
Malcolm, Florice
Mitchell, Mr. Harry
Marsh, E. R.
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Mannion, Jno. L.
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Sammis, Clark S.
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Thornton, Adelaide
Tetley, Hamilton
Tillotson, W. W.
Vernon, D. S.
Verner, C. E.
Villars, Jessie
Vernon, Edward
Wall, James
Wilson, Francis
Wadham, Harry E.
Wolfe, Wm. Preston
Williams, Harry
Wallace, Adele
Winters, H.
Wilkinson, W. H.
Wade, Fred
Williams, Gus

THE VALUE OF DETAIL.

Things Small as Nothing.—TROILUS AND CRESSIDA.

Every day it is becoming more and more apparent that realism—not the gross frankness that Zola disguises under the name of realism, nor the fanatical utterances that have made Tolstro famous, nor yet the trifling sifting of social and domestic life that Mr. Howells dignifies by the name realism, but the sturdy truthfulness that made and still makes the mythical history of Robinson Crusoe a source of wondering and unaffected delight to every reader—is what is needed to bring about the long-hoped for millennium of the stage.

Robinson Crusoe, or rather his creator, for the same minute carefulness in regard to the smallest detail marks all the writings that bear the name of Defoe, leaves nothing undone, nothing untold, but describes his life with such apparent truthfulness that the man lives and moves and has a being as real and as human as that of the men and women of to-day. This effect is not produced by gigantic literary strides, nor pages of marvelous description, but by simply relating all the little side issues that when combined make up a perfect whole.

This is what the stage to-day most needs—careful, painstaking attention to details. In referring to the matter one runs the risk of being thought hypercritical, but faults, the results solely of inconsiderate and unconsidered trifles that in literature would be severely condemned, are overlooked as too small for notice, when the stage is their background.

Now, no one feels prepared to deny that the literature of the stage is a most important factor in the country's education, and when accentuated by color and movement the impression produced on mind and memory is much greater than that obtained from a mere reading of the novels of the story enacted; therefore, at a glance one can see the importance of having every element down to the most obscure detail in perfect accord. The slightest discord in music produces absolute pain to the initiated, and this is not thought either absurd or out of place. Crudity of color or disregard to the rules of drawing are a positive infliction when they meet the eye of the artist. Why, then, should the lover of the dramatic art, in which the musician and the artist meet, be compelled to suffer from the negligence of untrained minds?

Every one who saw the performances in this country given by the Kendals must have been particularly impressed with the excellence of the by-play, which, beginning with Mr. and Mrs. Kendal and continuing throughout the entire company, was always worthy the highest admiration. The actors of this company were always doing something, and when tongues and bodies were unemployed the faces showed that minds were not woolgathering, but were apparently taking an active interest in the proceedings. In a word, they lived for the time the little life they were portraying, and as one result they have done what no one expected them to do—carried away more money than any other company excepting that of Mr. Henry Irving.

Another delightful thing was Mrs. Kendal's entrances. It was impossible not to feel that she had come from somewhere, not merely appearing from that mysterious realm behind the scenes in response to her cue. It is not an easy matter to enter the stage from nowhere and give successfully the idea that you have just come from Paris in response to a telegram, or from the garden where you have gathered remarkable roses, from a long scamper 'cross country, or a *tête-à-tête* with your lover—or some one else's. Moreover the tendency with nine women out of ten is to overdo the entrance business: hurried appearances are affected as though a catapult had been the propelling power. The midnight burglar could not rival the quietness of a matter-of-fact entrance either in point of softness of step nor shamefacedness of appearance. A boisterous bit of business is gone through with an energy that no mortal woman could ever command, nor would, did it be in her power, as the sacrifice to dress and general appearance would be very great. A lady-like "entrancee," if a word may be coined, is Miss Mary Shaw, all of whose movements, by the way, are characterized by an innate refinement.

Then, at times, it is absolutely distressing to watch the inanimate countenance of the attendant guests or "supes." Take, for instance, the casket scene in the Merchant of Venice, played by two such eminent artists that there is no excuse for slovenly work in any department. In that scene Portia and Bassanio are the only "live" characters on the stage; indifference, carelessness even verging on stupidity, mark the faces of Portia's household, who might at least, seeing the mighty stake at issue, show some little interest in Lord Bassanio's movements.

Again, what could be worse than the airy manner in which the page brings Richelieu his famous sword? Every opportunity is given for a fine bit of business, but the thoughtlessness of a heedless actor destroys the effect, and makes it perfectly apparent to the most unobservant of the spectators, that the whole thing is, to speak in the language of the times, a bluff.

Another little thing is the apparent inability of many actors to strike a perspective in speech—about their inability in acting it is best to say nothing. As a result of the former defect voice and gesture reach a climax before the conclusion and very often the sense of the speech is arrived at. I have in mind a rising young actor who was somewhat careless in this respect and in playing Antony in Julius Cæsar invariably spoiled his spirited recitals by neglecting to measure his distances, and by reaching the end of his lines in a breathless, gasping condition, unhappily shared with him by the more sensitive members of his audiences to whom the lines were familiar, and who came gradually to dread this very fault which a little practice, a little careful study of the sense and meaning of his lines, would have undoubtedly corrected.

A very serious fault likewise among the lesser things is the desire on the part of many actors to play to the audience. At times—but rarely—this points an allusion, or rounds a joke; oftener it mars what otherwise would be good work. Dignity is never allowed to go unrewarded, and the actor who preserves and cultivates a reputation for reserve of the right sort will find it immensely to his or her advantage both before and behind the footlights.

To conclude the list of captious criticisms how many striking, impressive and thoroughly enjoyable selections are spoiled by the much-to-be-deplored habit of responding to encores! This is a matter, I admit, in which the public is more to blame than the actor, and until the world of theatregoers is educated to a point where the extreme inappropriateness of recalls, save at the conclusion of an act, will be generally recognized, it is impossible to expect that actors who are but human and therefore vain, will improve in this matter. It is ridiculous, though, to talk about realism, efforts to imitate nature, and so on, and then to repeat parts of a performance whose chief aim is to represent life as it is. How many dear delusions have been ruthlessly destroyed by the reappearance of the actor at whose death we have joyfully, breathlessly, or tearfully assisted! How short-lived the sigh of satisfaction when the hero, supposed to be safe in Canada or at the North Pole, appears smilingly at the very entrance through which he departed! I know of but one thing more heart breaking in its defiance of the laws of common sense, and that is to have the murderer and his victim, the hero and the villain, the undutiful daughter and the stern parent appear with clasped hands and smiling faces before the reconciliation or the final reckoning, whatever it may be, has actually taken place.

Such gigantic strides, however, are being made in all departments of the dramatist's art that before long it is probable the actor will recognize how thoroughly this one thing destroys his personality and the magnetism that should be established between himself and his audience. Then we will have the pleasure of an unbroken, uninterrupted performance artistic and perfect in its every part.

These are but trifles, and perhaps of most minute importance, but they combine to destroy the effect of perfect unity which every actor and every manager likes to believe exists throughout his plays. The tendency of the modern stage is toward quiet, domestic and social comedy, in spite of certain sensational pieces that after all merely produce a surface ripple without in the least affecting the stronger, calmer current below; and while in the latter gorgeous scenery and startling effects may distract mind and eye, in the former perfection in every detail is required and demanded—a perfection not hard to attain as it means, after all, but a careful adhering to the natural methods suggested and prompted by a conscientious regard to life itself.

This country offers immense advantages to the actor, as here all sorts and conditions of men are met with. Life in all its various aspects is open to him and this, combined with the natural adaptability and versatility of the American mind, should and will in time produce a company that should prove a serious rival in the excellence of all its departments to that from the St. James's Theatre in London.

MARGARET ELLIS CALHOUN.

GENERAL UTILITY.

STAGEBACT.—"What's the matter, old man?"

O. M.—"Talk about the irony of Fate! All Winter long I was cast for the Ice King, and had to stand in a draught with next to nothing on, and now that the warm weather has set in, I'm given the Imp of the Infernal Regions part, and have to sit on a spirit lamp every night, with pans of red light burning around me. It's tough, I tell you!"

Walter Perkins has not yet closed for next season.

REHEARSAL OF THE MELPOMENIANS.

A MEMORY.

SCENE: *Stage of the Cleftsea Opera House.*
TIME: *3:20 P. M. Rehearsal of Our Boys called for 3 P. M.*

DRAMATIS PERSONÆ.

Chas. Middlewick...Mr. Balbriggan Centrestage
Talbot Champneys.....Mr. Hubbard Pusher
Sir Geoffrey Champneys...Mr. Woodland Cavan
Perkyn Middlewick also acts as stage manager.....Mr. Nervous Small
Poddles.....Mr. Hart Mellow
Kempster.....Mr. Tardy Jourke
Violet.....Rosaby Blessler
Mary.....Miss Potter Twickenham
Clarissa.....Miss Vivacious Fogdew
Belinda.....Miss Loretta Queen

Mr. Hubbard Pusher is discovered telling the latest good joke on Small to Messrs. Centrestage and Mellow. The ladies are discussing Browning and Bonnets in the greenroom, and Small is rushing wildly around the stage, pulling out his watch every twenty seconds—and crying out with a loud voice for Cavan and Jourke. About 3:30 P. M. Messrs. Cavan and Jourke saunter in. By this time Small is a seething cauldron of profanity; he fairly froths at the mouth and shows symptoms of biting when Cavan gently remarks that he thought "the rehearsal was called for four o'clock." He finally cools down, however, and the following is a fair sample of the proceedings.

SMALL.—Now then, Mellow, ready! Jourke, get your place! Clear the stage, there! Now then, "let 'er go."

MELLOW.—"Half-past two, I do declare——"

SMALL.—Why don't you drop your h's? Say "'alf-past two."

MELLOW.—Well, sir, I'll drop them all right that night.

SMALL.—Drop them now. You will have to get used to it.

MELLOW.—"Half-past——"

SMALL.—Why don't you say "'alf"? Can't you drop your h's? You make me chilly.

MELLOW.—I guess I can do this part all right, without any more suggestions as to the accent.

SMALL.—! ! ! ! ! !

MELLOW.—"Half-past two, I do declare, and the young gents not arrived yet. Train's late, no doubt——"

JOURKE (*breaking in*).—"Mr. Poddles, any news?"

MELLOW.—Say, look here, Jourke, give me a chance, will you?

SMALL.—What in Olympus do you want to break in that way for? Wait till you get your cue. Don't shoot your lines so rapidly.

MELLOW (*breathing hard and glaring at Jourke*).—"Half-past two, I do declare, and the young gent's not arrived yet. Train's late, no doubt. No wonder master's anxious about his dear son. Bless me, to hear 'em talking about 'our boys,' as they call 'em, one would think there were no other sons and heirs in the whole country but these two young gents a-coming home to their governors this afternoon."

SMALL (*looking up from prompt-book*).—"Kempster!" Where in great Jupiter's name is Jourke gone to?

CAVAN.—Went out to get a package of cigarettes; he will be back shortly.

SMALL.—! ! ! ! ! Well, we won't wait any longer for Jourke. Don't the infernal young idiot know better than to go on a poison purchasing expedition when his cue's on deck? Miss Fogdew we will pass on to your entrance. Left, first entrance, please.

[The rehearsal progresses smoothly until the cue for Middlewick's entrance comes.]

SMALL.—Now in the name of Pluto where is Middlewick? I wonder if people come to a rehearsal expecting other people to follow them all over the theatre with their cues?

CAVAN, PUSHER, CENTRESTAGE, MELLOW. } Why you are Middlewick yourself!

SMALL (*confusedly*).—Oh! ah—yes, so I am. Funny I should have overlooked my cue. All right! Now then: "Ha, Sir Geoffrey, glad to see you. Miss Champneys, your 'umble servant, etc., etc., until entrance of Charles Middlewick and Talbot Champneys.

CENTRESTAGE.—"Dad, father, dear old governor."

SMALL.—No, no, that isn't right. It's "Father, dad, dear old governor."

CENTRESTAGE.—Well, what's the difference?

SMALL.—It is just as easy to give the words correctly as to transpose them.

CENTRE STAGE (*softly*).—Oh, rats!

PUSHER.—"Yes, yes; how are you? Bless my life how grey you've got."

SMALL.—Say, you will have to pitch your voice a few feet higher than that. Your volume of sound won't reach the second row.

PUSHER.—My energetic friend, I guess I know how to speak. If I knew as little about acoustics as you do, I'd go and hire out to answer telephone calls in a boiler shop.

SMALL (*conciliatory*).—Now, you know you can speak louder.

PUSHER (*pugnacious*).—I know I am not going to fracture my larnyx at rehearsals, sonny. I need my voice for the night of the performance.

[Things moved along with comparative smoothness until cue for Violet and Mary.]

CAVAN (*repeats cue four times*).—"A very dangerous young woman." Say, Small, are you stage-managing this thing, or just pretending to? Suppose you stroll around the building and see if you can get a clue as to the whereabouts of your leading lady.

[*Voices heard from Green Room.*]

First Voice: I am going to have a directoire for the first act, blue with lace at sleeves, and garden hat with ostrich plumes.

Second Voice: Won't that be sweet. I am going to have the loveliest sea-green. Oh I believe that is our cue. Did you want us now Mr. Small?

SMALL.—(*With hypodermic injection of irony in his tone*). Oh, not particularly. We can wait. *Enter Miss Blessler and Twickenham.*

MISS BLESSLER.—"Where can they have got to?"

MISS TWICKENHAM.—"What a handsome place. Looks awfully new though, doesn't it?"

SMALL.—Miss Twickenham, I wouldn't read those lines just that way.

MISS T.—(*positively*): That is the way Madame Rawler told me to read them and I facy she knows how they should be read, Mr. Small.

SMALL.—(*in an undertone*):—! ! ! —!

[Just at this point a shriek is heard from the neighborhood of the paint-frame, said shriek being mingled with deep-toned "cusslets." On investigation it is found that Miss Queen, who is not on in the first two acts, found the time heavy on her hands, and started on an expedition with her cousin. In the course of their tour they ascended the paint-frame and Miss Queen's cousin has succeeded in spilling a nice large pot of green paint, distributing the contents about equally between her dress and the flat on which the scenic artist is at work. A council of war is called and it is thought best to retire until the artist recovers his usual tranquility. Small feels ashamed of his limited powers as he listens to the sound waves from the paint-frame. And the last remark I hear as the party leaves the theatre is: "That comes of quoting Macbeth. That's about all Cavan knows—spouting Macbeth at the rehearsal. Why, it's the Jonahist of a Jonah.]

ALLAN SEAFORTH.

The Truth-Seeker.

THE DRAMATIC MIRROR QUARTERLY sends us No. 1 of its Vol. I. As its contributors are all of the first rank, we are willing to say that it will give satisfaction to all those who turn their attention to the literature of the theatre.

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IN OTHER CITIES.

BOSTON.

The season closed at the Grand Opera House June 28, with Frank Mayo's Nordeck, and only one house remains open in the city —the Museum, where Little Lord Fauntleroy is being played. Annie Clarke, who has wholly recovered from her recent severe illness, is the Minna of the piece, and little Olive Homans appears in the title role. The new operetta Fauvette, by Messrs Woolf and Field, will be produced by a strong company 14.

Lizzie Evans is announced to open the season at the Globe August 18 in a new version of Fogg's Ferry.

Manager Field, of the Museum, now in London, has secured new plays from Pinero, Lumley (author of Aunt Jack) and Jerome K. Jerome.

NEW ORLEANS.

The First Battalion Uniformed Rank, Knights of Pythias of Louisiana, was tendered a benefit June 20 at the Grand Opera House. The play selected for the occasion was A Celebrated Case, and was well presented by local amateurs headed by Edwin Browne and his wife who appeared respectively as Jean Renaud and Adrienne.

The friends of Theodore Stewart, the obliging treasurer of the Grand, will tender him a benefit at an early date which undoubtedly will be a financial success. Mr. Stewart is well liked and has made many friends since he came here.

The People's Theatre co. has once more started on their already half-finished theatre, and expect to have it ready for next season. This has been their intention for the last two years and it is to be hoped that they will realize it this time.

Manager R. J. Lowden, of the cosy little Avenue Theatre, is to be congratulated on having arranged matters with the owners of the lots upon which his theatre is built. Manager Lowden leased the property for five years and built his theatre. The lease expires in October next, and it was thought that Captain Lowden would be compelled to take down the building but he has succeeded in renewing his lease for another year.

CINCINNATI.

Girofle-Girofla constituted a most attractive programme during the week ending June 28 at the Highland House. Laura Millard's rendition of the title role was eminently satisfactory, while George Lauri's Don Bolero was thoroughly artistic in every detail. Alice Verona, Jennie Reifferth and Messrs. Flint and Travener were well received in their several roles, and the chorus is entitled to more than passing mention for the general excellence of its work. Fra Diavolo next week.

The MacCollin Opera co., whose engagement closed 21 at Harris', has disbanded, leaving quite a number of artists in a rather sorry plight financially. The effects of both Mr. MacCollin and his wife, Fanny D. Hall, were attached 23 for $175, at the instance of P. R. Starr. Manager MacCollin talks of reorganizing and completing the Summer season, but the prospect at present writing for such an outcome is not regarded as encouraging.

Manager James E. Fennessy is recuperating on his Kenton County, Ky., farm, but finds occasion to visit the city frequently. The Gilmore concerts (afternoon and evening) 22 were largely attended.

The Coney Island folks are discussing the necessity of adding another boat to their line of steamers.

The regular season at Harris' will begin in the latter part of August.

There are several among the local artists contemplating a Fourth of July engagement in some of the smaller Ohio towns. Not too far from Cincinnati, you know, for the box-office returns on the glorious Fourth might not warrant an extensive railroad trip.

CLEVELAND.

There is nothing in a theatrical way within range of the naked optic, with the exception of the initial production of Heartbound at the Lyceum 7-9. Harold Bushea, one of the authors, reports the bookings for next season as more than satisfactory. The New York production of this piece will occur in September.

Herbert J. Mathews, of the libretto-writing firm of Woodward and Mathews, and also comedian and stage manager of the Conried Opera co., is resting at his home in this city. His co. will travel almost entirely in the Southern States next season.

Mr. and Mrs. W. H. MacDonald (Marie Stone) and Mr. S. L. Studley, of the Bostonians, were in town this week. They will be at the seashore during the Summer.

Manager H. R. Jacobs has decided not to change the prices at his Cleveland Theatre until season after next, so the intended alterations in the interior will not be made this Summer.

The season at Haltnorth's Garden was opened 25 by the Cleveland Philharmonic Orchestra with an enjoyable concert, which was attended by a large and fashionable audience.

Jouffy, announced to be here with the Theodore Thomas Orchestra, June 30-July 1, cannot come, and his place as soloist of the programme will be given the soprano, Clementine De Vere.

Augustus F. Hartz writes from New York to deny a few rumors, stating that his assumption of the management of Mr. Mansfield will not occasion any change in the force of the Euclid Avenue Opera House, as its affairs will still have his personal attention and interest.

KANSAS CITY.

Despite the very warm weather Shenandoah did a very nice business at the Gillis June 23-25. The co. presenting it was the original one, and gave a very strong performance. Owing to illness Miss Tyler, who was cast to play Gertrude Ellingham, was unable to take her part, and Dorothy Dorr was substituted. She acted the part well.

The California Opera co. did fairly well at Ninth Street week of 23 in Said Pasha. The co. are at home in the opera, having played it last season, and give a very smooth performance. This is the last week at the Ninth Street.

The Whitelaw Opera co. at Troost Park are drawing very fair audiences. Chimes of Normandy was given week of 23. Owing to illness some of the cast was unable to appear, and their parts had to be supplied from the minor roles.

SAN FRANCISCO.

JUNE 24.

The interim season in San Francisco is not a very large affair as a usual thing, at any of our theatres, and the past week is no exception to this rule. The only new attraction seen last night was that of Chris and Lena at the Alcazar. P. F. Baker and Josie Sisson played the title characters, and they are both clever. Mr. Baker is a limited edition of J. K. Emmet, and he warbles and smiles pleasantly. The supporting co. is mediocre. Nellie McHenry follows Monday next in Lady Peggy.

The London Gaiety co. is now in the second week. Next week is the last. The burlesquers are not attracting very largely. Miss St. John and Mr. Lonnen are clever, but English humor is not appreciated here.

A. M. Palmer's co. will begin a four or five weeks' engagement at the Baldwin July 7. Dixey follows in Adonis.

The present week closes A Long Lane at the Bush. A Pair of Jacks will be the succeeding attraction next Monday.

The Old Homestead continues profitably at the California.

The City Directory will open about July 14.

The Gondoliers are now in the third week at the Tivoli Opera House. The opera will likely be retained another seven nights, with Indigo in preparation. The latter is a Strauss opera, and if it is not ready when Gondoliers have finished, there may be a Gilbert and Sullivan revival of one opera each week, for a month or more, in which event pretty Bella Thorne may sing the prima donna parts.

Sedley Brown, author of A Long Lane, now playing at the Bush, is a son of Mrs. Sedley Brown, who played Arrah Meelish in Arrah-na-Pogue first in San Francisco in 1865.

Laura Bigger is ill, and will rest out of the Irish Arab cast until the opening at Chicago, where Manager W. A. Brady anticipates making a success with his new play.

Louise Manfred will likely succeed Telula Evans as prima donna at the Tivoli.

George E. Lask will go East in August to do some literary dramatic work for Joseph Brooks.

W. H. Fitzgerald will remain three months with the Tivoli co.

Joseph and Mrs. Grismer are at home from New York, and will open with their new co. and players at the Bush Street Theatre July 28.

James M. and Carrie Clark Ward have signed with W. A. Brady for next season.

Lights and Shadows will be seen at the Bush after Pair of Jacks July 14.

Manager John H. Burrill and his clever little wife, Telula Evans, have arranged to withdraw from the Tivoli and go East shortly after The Gondolier season. Meantime they will visit Miss Evans' home at Dixon, Cal., for a few days.

Dan McCullough will take charge of the advance interests of Crystal Slipper next season.

Manager Jay Rial's new Grand Opera House co. will include Lora Hollis, Emma Wilmot, Russell Bassett, William Morris, Scott Cooper, James Carden and A. V. Chipman.

Fannie Bowman will return from the New York Harrigan co. to join the Alcazar stock co.

Peter Robertson will, in a fortnight, resume the dramatic work of the *Chronicle*. This will doubtless be pleasant news to a very large number of people in the dramatic profession as well as to your correspondent.

August Heinrichs, director of the Baldwin orchestra, has invited original compositions suitable for overtures and interim music. Those of merit will be accepted and published gratuitously by the Baldwin Theatre management.

Jennie Bageard, of the Hallen and Hart co., will spend the Summer here.

ST. LOUIS.

The Summer season of light opera, by the Dixon and Bell Opera co. at Uhrig's Cave, commenced June 23. The co. is a good one throughout, and they gave the pretty opera of Fatinitza in a pleasing manner before large and appreciative audiences during the week. The principals, in most cases, were all that were promised by the management. Allie Beckteel, the Princess Lydia, appeared at a disadvantage on the opening night, owing to illness, and has been too ill to appear since, but Miss Hattie Starr, a great favorite here and one of the strongest and brightest members of the co., on short notice, took Miss Beckteel's part most acceptably after the first night. Edith McGregor, the Fatnitza and Vladimir, is a pretty and vivacious artiste and knows how to use her fine contralto voice to advantage. She sang and acted well, and made a pronounced hit. John Bell as Count Timotey Kauntchukoff, George Denham as Izzet Pasha, Fred. Dixon as Steipan, William Seymour as Mustapha and Harry De Lorme as Julian Hardy were very good, while the remainder of the cast was capable. The chorus is a strong one, and the ensemble was very effective. The costumes are rich and handsome, and the scenery better than usual for a Summer opera. Amorita is in rehearsal, and will be put on next.

The new improvements that have been added to the Cave by Manager McNeary were commended in the most flattering manner by the audience.

Manager Joseph Schnaider has returned home, but will not say whether he has secured an opera co. for Schnaider's Garden or not. It is reported he has, and that it will open early in July.

PHILADELPHIA.

Trips by steamboats and by rail, rambles in the Park, driving and cycling, seem to meet the demands for recreation during these Summer days. The sweet breath of June is most fragrantly inviting during sunny hours, and the pleasure seeker, as well as the toiler, finds needed rest at home after nightfall.

The S. R. O. sign was brought into use this week at the Grand Opera House, which has the field all to itself. Rigoletto and Der Freischutz were given, and were excellently staged and rendered. The first-named opera has not been heard here in many years, and to many of the younger patrons of this house must have had the charm of novelty. This, too, was a somewhat notable revival, with Del Puente in the title role, and with Mme. Natali, Clara Poole and Montegriffo in the cast. The Agatha of Charlotte Walker was the feature of Der Freischutz. At the Saturday matinee Mignon was given with Louise Natali, Adelaide Randall and Charles Bassett in the cast. The old reliable The Bohemian Girl was the attraction of the closing night of the week. For week of 30 the chief attraction will be a revival of Satanella.

LOUISVILLE.

Notwithstanding threatening weather, the Gilmore concerts at the Auditorium were entirely successful. The immense place held two fine audiences, afternoon and night, which enjoyed the pleasing programme offered. Of the soloists, Helen Von Denhoff was the best known and was the most warmly received, but all evoked merited applause.

Thomas Slaughter, known to the stage as Harry DeLorme, who has been engaged in business here for some months, has returned to his first love, and together with his wife will fill an engagement at Uhrig's Cave, St. Louis, during the Summer. It is said they jointly command a fine salary.

The Strauss Orchestra will fill an engagement at the Auditorium in the near future and there is naturally much interest in the event.

By action of Court, Manager Macauley's business affairs are now out of the hands of a trustee and will in the future be managed by himself exclusively. His theatre is a magnificent property—a source of profit to its owner and a credit to the city.

Walter S. Mathews, Ed. O. Risley and a number of other young actors are agitating the question of the formation of a Players' Club here. Their plans are not yet fully matured but the idea as presented now has many good features.

SUNDAY THEATRICALS.

Buffalo Courier.

The *Courier* recently commented on an article in THE DRAMATIC MIRROR touching the matter of Sunday theatricals, suggested by the compulsory closing of theatres on Sunday in Cincinnati. The impression gained from the article as a whole was that THE MIRROR believes such provisions to be opposed to the needs, the desires, and the comfort and happiness of the general public. The reference was, however, only to the people of Cincinnati, "a large number of whom are naturalized citizens by whom Sunday is regarded as the day of all days for amusements." If, as THE MIRROR intimates, the majority of the people of Cincinnati are in favor of open theatres on Sunday it is unjust to oppose their wishes to please a few narrow-minded Sabbatarians. But certainly it is hard to believe that the "bulk of her citizens" or the better sentiments of the community demand Sunday performances in the theatres. You cannot class theatres with museums in such a discussion. The former are open at hours during the week when the entire public can attend the performances. The latter are usually closed at sundown, and laboring people have no day but Sunday for visiting them.

A STORM OF CRITICISM.

Baltimore American.

Mr. W. D. Howells has brought down a storm of criticism on his devoted head by his article in the June number of *Harper's*, in which he laments the existence of "a large body of gentlemen trained to a profound misconception of their office, and deeply grounded in a traditional ignorance of the essence and nature of the drama, written every night about the theatres," and then goes on to select The Old Homestead and Drifting Apart as the best the American dramatist can do for his country. It is not, perhaps, too harsh a criticism of this critic of critics to say that he shows signs of being a little spoiled, and occasionally yields to a temptation to pose as Sir Oracle—a pose in which some of his contemporaries do not think him at his best, and do not hesitate to say so with emphasis. Edward Fuller in his paper in the current NEW YORK MIRROR, attacks the new criticism with vigor, and says some true and effective things.

DECIDEDLY DISREPUTABLE.

Albany Morning Express.

The theatrical manager who has charge of the company of which Marion Manola is a member, has succeeded in getting her picture in tights, but no other manager is likely to imitate his method of succeeding. Saturday night a photographer was stationed in one of the boxes of the theatre, and when the young woman was on the stage the picture was taken by flash light. The audience, which detected the trick, loudly hissed. This appears to be a decidedly disreputable piece of business, and the manager should be ashamed of himself.

MUNCHAUSEN AN AMATEUR.

According to THE DRAMATIC MIRROR, Salvini is relating tales to the Italians anent his American experiences that place Munchausen on the plane of an amateur liar.

GERALDINE ULMAR, who arrived here on Saturday, will sail again for England on July 2. Miss Ulmar has signed with Horace Sedger, of the Lyric Theatre, London, for a year, with the option of an engagement for a second one, but she may not sign, one of the possibilities of the future being that she will return here in 1891 and produce an opera. She will open her next season at the Lyric on Sept. 29 in an adaptation by F. C. Burnand, of Audran's La Cigale. Manager Sedger is on his way over to this country now to engage a tenor, a mezzo-soprano, and other artists for the production.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—PARK THEATRE: The Herbert Opera co. gave Chimes of Normandy June 18-22 to well pleased audiences.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE: E. H. Sothern in Lord Chumley and The Highest Bidder June 9, 10 to light business. The Pirates of Penzance was given 12-14 by the McNeil Club, a local musical organization, assisted by Louise Manfred and Alfred Wilkie formerly of the Pyke Opera co. W. H. Crane was enthusiastically welcomed on his appearance as The Senator 16. The audience was one of the finest that ever assembled in a theatre in this city, where Mr. Crane is a great favorite and has many warm personal friends. The honors were fairly divided, each member of the co. receiving enthusiastic applause. The performance was repeated 17 to a full house.—ITEM: W. H. Crane was a member of the old Hooley comb., which played an engagement in this city in the early Spring of 1876, lasting nearly four months, during which time he was tendered a rousing benefit. James O'Neill, Kittie Mayhew, Louise Hawthorne and others were members of the same co.

LOS ANGELES.—GRAND OPERA HOUSE: The Old Homestead, with Archie Boyd as Uncle Josh, did a large business and was well received June 12-14. Wilson Barrett opened to a large house 16 in Claudian, which was repeated next night to a smaller house. The Silver King was presented to a crowded house 18 and was well received. A Pair of Jacks week of 23. Manager H. C. Wyatt will take his annual benefit on the opening night of A Pair of Jacks.

RIVERSIDE.—LORING OPERA HOUSE: A Pair of Jacks June 19 to a fair house.

COLORADO.

DENVER.—TABOR: E. H. Sothern is appreciated in Denver more in character work than in conventional roles therefore his Lord Chumley was the favorite. It is a splendid piece of character acting. The engagement closed 21 and was an unqualified success. The heat interfered with the size of the audience on the opening night of Joseph Haworth in Paul Kauvar 21, and if the temperature does not fall it will influence patronage for the rest of the week. Herrmann's Transatlantiques next.—METROPOLITAN: Alice King Livingstone and co. did fairly well in Jack Gordon Knight Errant, week ending 21. The press spoke very favorably of both play and star. Rhea opens 25, in Josephine, Empress of the French.—ITEMS: Manager Schilling continues to present a fine line of attractions at Elitch's Gardens. The great card is Ouda, who is a wonder in his line. He goes from here to Koster and Bial's, New York. The strike of carpenters has interfered with building operations on the new Broadway Theatre. I can't possibly see how the house can be ready for the Juch co. in August. The roof hasn't been placed yet.—Charles Rosenthal, a Denver boy, arrived home Thursday evening to spend the Summer vacation. Mr. Rosenthal has been Frederick Warde's leading support the past year, and will star next season, opening in the Convict Tramp, written specially for him. His numerous friends have accorded him a hearty welcome.

PUEBLO.—DE REEMER OPERA HOUSE: Shenandoah drew a crowded house June 21. Joseph Haworth appeared in Paul Kauvar to a fine house. The play was strongly presented, and was well received.

COLORADO SPRINGS.—OPERA HOUSE: Katie Emmett in The Waifs of New York to light business June 14. Paul Kauvar was presented by Joseph Haworth 16, to fair business. Everyone wanted to see Shenandoah, which was presented to S. R. O. 21, 22.

DISTRICT OF COLUMBIA.

WASHINGTON.—The Lamont co. drew crowded houses with Amorita week of June 22. The Bat 30.—ITEMS: R. E. Graham left the Lamont co. and Herndon Morsell and J. W. Herbert joined for The Bat.—Two almost nude little colored boys in Amorita carried off the honors from several singers by their antics. Such is "Summer opera."—Among the professionals at home in this city are Charles Hanford, Giles Shine, Lavinia Shannon, Annie Lewis and Mr. and Mrs. R. L. Downing. The Downings are going to present Ingomar on the lawn at Edgemoor on the Fourth, assisted, I suppose, by local talent.

ILLINOIS.

DIXON.—OPERA HOUSE: The Don C. Hall co presented A Race for Election June 16, to poor business.—ITEMS: Warren Ashley and Marie Heath have signed with Manager Shunk for the leading parts in Ole Olson for next season.—Grandpa Grey, Carrie Ashley Clarke's comedy drama which made such a hit in this city recently, is to be given a Chicago production at Havlin's week of July 20, with Marie Heath as Towhead, and Warren Ashley as Timothy Baxter, supported by a strong co.

INDIANA.

PORT WAYNE.—MASONIC TEMPLE: Frederic Bryton booked for 21 in Forgiven failed to reach the city.—ITEM: Will Friend, of this city, who was with the Annie Pixley co. last season, has just closed a contract with Klaw and Erlanger to play a comedy role in The Great Metropolis.

INDIANAPOLIS.—Gilmore's Band gave two performances June 17, under the auspices of Dickson and Talbott, to crowded houses. The entertainment was hardly up to the standard of this organization.—ITEM: The friends of Leonora Snyder, of this city, are very much gratified to hear of her success abroad.

IOWA.

FORT DODGE.—PESSLER OPERA HOUSE: The McGibney Family gave a delightful entertainment June 21 to a large and appreciative audience.

DES MOINES.—GRAND OPERA HOUSE: Spooner Comedy co. week ending June 21 to fair business. A Wild Goose Chase 30.—FOSTER'S OPERA HOUSE: Evangeline 3.—CAPITAL CITY OPERA HOUSE: Spooner Peyton Dramatic co. week ending June 21 to good business.—ITEMS: Manager William Foster of the Grand, left 22 for Philadelphia and Boston. He will combine business with pleasure and return 3.—C. G. Houx, in advance of A Wild Goose, was here 20.

KANSAS.

FORT SCOTT.—OPERA HOUSE: Professor Woodward gave very interesting and novel entertainments with his trained seals during the week ending June 21 to fair business.

MAINE.

PORTLAND.—THEATRE: The change of bill during week ending June 28 includes among the new faces Harry Wright in comedy sketches, Mr. and Mrs. Sam Lucas, and Tommy Glynn in banjo solos. Large audiences have been the rule at every performance.—DANIELS' BIJOU: Large business continues at this house.—ITEM: Greenwood Garden will open 28 and the Pavilion 30.

MASSACHUSETTS.

HOLYOKE.—OPERA HOUSE: The Gaiety Opera co. of Worcester closed a week's engagement June 21 to fair business.—ITEMS: Jennie R. Burby has returned home from her two weeks' engagement with the New York Lyceum. She will remain here till the latter end of August.—Alexander Cameron of this city, will go with Gorman's Minstrels as tenor singer next season, which will open Aug. 2.

LYNN.—LYNN THEATRE: The Webster-Brady co. presented She at the Lynn Theatre June 23-25 to light business. Fred Marchmont appeared at Music Hall 21 in a play entitled The California Detective, or Saved from the Flames, supported by a local dramatic co.—ITEM: J. A. Herne will produce his new play here 4.

MILFORD.—TOWN HALL: C. H. Perkins' Jubilee Singers gave a sacred concert June 21 to light business.

MICHIGAN.

EAST SAGINAW.—ACADEMY OF MUSIC: Mora in repertoire week ending June 22. Newton Beers in Enoch Arden 23, 26.

OWOSSO.—SALISBURY'S OPERA HOUSE: Wild Oats June 24 to fair business. This performance closed the season.

BAY CITY.—WOODS' OPERA HOUSE: Mrs. Abbott, the Georgia Wonder, June 20, 21 to good business. Newton Beers 23, 24 in Enoch Arden to fair business. This closed the season.

MINNESOTA.

MINNEAPOLIS.—HARRIS' HENNEPIN AVENUE THEATRE: The Mikado was given to the capacity of the house June 23. The performance was very creditable to the co. Frank Deshon as Ko-Ko made a decided hit. Fatmah Diard as Yum-Yum, Marie Dressler as Katisha, Virginia Earl as Pitti-Sing and Claude Amsden as Pooh-Bah, deserve special mention. Stage settings unusually elaborate.——BIJOU OPERA HOUSE: "Parson" Davies' Vaudeville and Specialty co. packed the house 22.

DULUTH.—Evangeline to good houses June 18-21. This co. will close season of forty-five weeks at Des Moines 4. Rhea 2-5.——ITEM: Work on the Lyceum Theatre is progressing rapidly.

ST. PAUL.—HARRIS' THEATRE: Wilbur Opera co. in Olivette week ending 21 to packed houses, the S. R. O. sign being displayed nightly.

MONTANA.

HELENA.—MING'S OPERA HOUSE: A Soap Bubble June 16, 17 gave a poor performance on the opening night to a small audience and on the second evening to a still smaller house. They intended to play the following night, but only $3.50 was taken in at the box-office, and the house remained dark. Mlle. Rhea in Josephine 19-21 and matinee to good audiences.——ITEM: The benefit to Manager J. C. Remington of Ming's Opera House netted over $400. Manager John Maguire, of the Grand Opera House, San Francisco, recited "The Bells;" Captain Jack Crawford, the poet scout, "Rattlin Joe's Prayer." Both received enthusiastic applause.

BUTTE.—MAGUIRE'S OPERA HOUSE: Rhea, in Josephine, to large and fashionable audiences June 17, 18. William Harris as Napoleon and Ida Van Siclen as Pauline made decided hits. Rhea's exquisite costumes counterbalanced her pigeon-English. Lester and Williams' Specialty co. 24, 25.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: The house was opened only for local entertainments and public school commencements during the past week. ITEM: It is said that Manager W. B. Day of the Eden Musee will shortly open Streckbein's Garden for a season of light opera.

MARSHALL.—The Ruby Lafayette Dramatic co. played a four nights' engagement June 16-19 to poor houses, on account of the hot weather.

NEBRASKA.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE: P. F. Baker's co. gave an unsatisfactory performance to a large house June 16.

HASTINGS.—KERR OPERA HOUSE: P. F. Baker in Chris and Lena to fair business.

NEW JERSEY.

HOBOKEN.—CRONHEIM'S THEATRE: This is the only house open here and, notwithstanding the warm weather, business continues fair. The variety entertainment given is of unusual excellence. The theatre has been newly painted and decorated, and presents a cozy appearance. Light operas will probably be the attraction during the heated term.——ITEM: On July 11, Capt. Tom McAleer will receive a testimonial benefit, tendered by Manager Cronheim and a number of his professional friends, and many additions will be made to the specialties on the regular bill for that evening.

NEW YORK.

HARLEM.—HARLEM THEATRE: Old Homespun played to fair business during the week ending June 28. George Ober in the title role evoked frequent applause. Hannie M. Ingham as Valerie La Croix, and Adelaide Ober as Almira Hawkins were effective in their respective roles. The rest of the cast was fair.

OGDENSBURG.—OPERA HOUSE: Liberati's Band 4.

CONOES.—OPERA HOUSE: C. D. Henry's People's Theatre co. played here in a tent week ending June 28. This co. is using paper of the following cos.: Reuben Glue, Fairies' Well, Keep it Dark, German Ward and Muggs' Landing.

SARATOGA SPRINGS.—GOSSIP: Napier Lothian's Orchestra of the Boston Theatre has been engaged for the season at the Grand Union Hotel.—Charles Doring's Band of Troy, N. Y., will give three concerts daily at Congress Park this Summer, beginning 22.—Frank B. Rhodes, "Lightning Drum-Major," has signed for next season with Woodhull's Uncle Hiram co. Rehearsals begin Aug. 7.—Lew Cook and wife (Minnie Stanley) have signed with the Marie Leslie co. for next season.—Lew Benedict, the favorite burnt-cork artist, will go out again next season with George Wilson's Minstrels.—Samuel C. Young and Beeman Follett will take out a co. next season numbering twenty-four people.—Edwin A. Locke, the well-known dramatic author, is writing a three-act musical comedy entitled Carl Doonder, or Out of Sight, in which Mr. Young will play the stellar role. Carrie Follett and Harry Lenox, late of Egan and Wall's Comedy co., and Kate Spencer have already been engaged by Managers Young and Follett. L. C. James will go in advance.—Marie Wainwright and her daughter will spend their vacation here, having hired a furnished cottage for the season.—H. S. Levy was in town 17 looking for three nights in August for his attraction, A Domestic Cyclone.—Philip W. Schuyler, manager for Oliver Doud Byron, and his wife, Dickie Delaro, are at Willow Lodge, on Saratoga Lake, where they are spending their Summer vacation, fishing and boating.

PENN YAN.—SHEPPARD OPERA HOUSE: Cut Off with a Shilling and Withered Leaves were presented June 24 for the benefit of the Sans-Souci Club of this city, by Robert Edeson of the Louis Aldrich co. and Morris Brown of Charles Ellis co., assisted by local amateurs.

ELMIRA.—GOSSIP: Opera House and Madison Avenue Theatre are dark. Cleveland's Minstrels July 21.—Geo. Wilson's Minstrels will meet here for rehearsal 21, opening their season at the Opera House 28. There promises to be a lively time between the two cos.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE: E. P. Sullivan in repertoire of popular plays opened a week's engagement June 23, and drew good houses throughout the week. The plays presented were Ingomar, Arrah-na-Pogue, A Celebrated Case, Marble Heart, The Gypsy's Secret and Mrs. Partington. The support was good, while John H. Connor and Lula Porter deserve special mention.——ITEM: Manager Charles Bird, accompanied by his wife, will go to Alexandria Bay for a month's recreation.

BINGHAMTON.—OPERA HOUSE: Helene Adell, supported by an excellent co., had a successful engagement during the week ending June 28.

BUFFALO.—George A. Baker's Opera co. drew large audiences at the Corinne Lyceum week ending June 28.——COURT STREET THEATRE: The season closed 21 with Marco and Reto's Vaudeville co. as the final attraction.——STAR THEATRE: This house opened for a Summer season 30, W. T. Carleton's co. giving Manon as their initial attraction.

OHIO.

DAYTON.—THE GRAND: Gilmore's Band drew a large audience June 23 and gave one of the most entertaining concerts heard for years. There is certainly no one before the public who strives harder to please an audience than Gilmore and his famous band. His programmes always include both classical and popular numbers. "McGinty" and "Annie Rooney" were rendered so well and unexpectedly that the "stereotypes" elicited applause, even from our most prominent musicians.——THE PARK: The Summer Opera co. commenced an eight weeks' engagement 23, giving Giroflé-Girofla to a large and delighted audience. The co. is unusually strong and the indications point to a prosperous season, if the weather only permits. Louise Eissing as Giroflé-Girofla received several well-deserved encores. Miss Eissing possesses a voice of unusual compass and sweetness. Ollie Archmere, as Paquita, had little opportunity to display her talent, but promises well for the future. Tom Ricketts, as Mourzouk, received a genuine ovation. His first appearance was the signal for prolonged applause. Mr. Ricketts has a deep voice, a commanding presence, and is an actor of rare ability. As the Moor he has few equals, and he came as near making "the hit of the evening" as any one. Dan Packard, as Don Bolero, demonstrated that he is a very clever comedian, and one who does not depend on "horse play" to gain recognition. He is original and painstaking and will certainly become a favorite. George Lyding, as Marasquin, fairly captured the audience. He has a rich tenor voice of wonderful range and would make a valuable acquisition to any co. Phin Nares had little to do as Pedro, but did it well. The chorus is large and well drilled. The costuming was above the average. Mikado next week.——MEMORIAL HALL, SOLDIERS' HOME: The Home Opera co. gave The Bohemian girl 21 to the usual crowded house. The performance was a creditable one in every respect. Herman Waldo as Thaddeus made a very favorable impression. Dot Parkhurst as the Queen appeared to better advantage than ever before, in fact it was the best role she has yet assumed.——CUES: The members of Primrose and West's Minstrels for next season, will arrive here 2 and organize during the Summer.—Louise Eissing, Ollie Archmere and Tom Ricketts were the recipients of several beautiful floral designs. The latter was remembered by the Dayton Lodge of Elks.—Joseph E. Nicol of the Home co., is one of the most agreeable gentlemen in the profession, and a thorough conductor as well.—With two opera cos. and a mammoth minstrel co., Dayton will put on a metropolitan air during the Summer.

WARREN.—NEW OPERA HOUSE: The benefit concert to Thaddeus Ackley, Jr., was largely attended. Mr. Ackley is a young violinist of much merit, who has just returned from studying in New York, where he is favorably known, having played first violin in several prominent theatres. He was assisted by Mrs. Carrie Pond Thompson, soprano, and Miss Cora Harwood, accompanist, prominent amateurs of this city.

COLUMBUS.—Gilmore's Band billed for the Auditorium June 22 canceled, disappointing a large number of ticket holders. Mr. Gilmore gave as a reason for cancelling, the illness of several members of the band.——ITEMS: Eichenlaub's and the Casino are having things their own way and report good business.—Manager Charles A. Miller has returned from Europe.—Lee Boda, press agent of the Grand and Metropolitan is in New York.—Nellie Free will go with Held by the Enemy next season.

TOLEDO.—PEOPLE'S THEATRE: A Mexican Romance to fair business week closing June 28.

RAVENNA.—REED'S OPERA HOUSE: The Model Comedy co. week ending June 21 to fair business. It is a very good co.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: Nellie McHenry in Lady Peggy and My Best Friend to fair business June 16-22.——CORDRAY'S: The Stranglers of Paris presented by regular stock co. to large houses.——MUSEE: Master Eddie Abbott, six-year-old phenomenon in feats of legerdemain and necromancy; also the Steens, mind-readers.——CASINO (formerly the New Park Theatre): Reopening of this house postponed from June 15 to 22. Initial performance Chimes of Normandy, by comic opera co., engaged for the Summer season. This theatre is to be managed after the plan of the Tivoli, in San Francisco.

PENNSYLVANIA.

LANSFORD.—OPERA HOUSE: Saved from the Wreck was presented by amateurs June 20, 21 to good business.

GREENSBURG.—GOSSIP: Lomison Opera House is being enlarged and extensive improvements made. The improvements will be greatly appreciated both by the theatregoers and the players.

TITUSVILLE.—OPERA HOUSE: Jamison's Mammoth Concert co. June 21 to a fair-sized audience. This closes the season here.

WARREN.—LIBRARY HALL: Jamison's Mammoth Concert co. June 20; fair house. Everyone highly pleased.

OIL CITY.—OPERA HOUSE: Jamison Concert co. June 23 to good business. Carrie Stanley opened 24 for the balance of the week at low prices to fair business.

RHODE ISLAND.

PROVIDENCE.—GAIETY: Alexander Salvini and co. closed their two weeks' engagement June 28, having played to good business throughout. Agnes Herndon in La Belle Marie week of 30.——SANS SOUCI GARDEN: Struck Gas had full houses during week ending 28. Comic Opera week of 30.

TENNESSEE.

MEMPHIS.—EAST END PARK: The second week of the Opera co. opened to a full house with The Bohemian Girl as the attraction. Jessie Hatcher as Arline, Phil Branson as Thaddeus and Patti Stone as the Gypsy Queen, were well received. The chorus is very good.——ITEM: Jackson Mound Park was to have been opened June 22 for the Summer, but the co. advertised did not arrive, and have not been heard from since.

TEXAS.

DALLAS.—OAK CLIFF SUMMER THEATRE: The second season of Summer opera at this theatre was opened June 16 to S. R. O. Upon that occasion the New York Opera co., under the management of J. W. Slocum, gave Prince Methusalem which was followed by that bright musical gem, La Perichole 19. Full houses continued the entire week, and I feel safe in predicting fine business during the balance of the season, which will probably last sixteen weeks. Blanche Chapman, in the title role of La Perichole, assumed that character with becoming grace and won many friends.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE: Prof. Cromwell in his Cosmograph lectures gave entire satisfaction to small audiences week ending June 21.——THEATRE: Herrmann's Vaudeville Specialty co., pronounced the best all-round attraction of its kind ever seen here, drew good houses 18-20.

WASHINGTON.

SPOKANE FALLS.—CONCORDIA THEATRE: Felix and Eva Vincent week ending June 21 to small business.

TACOMA.—TACOMA THEATRE: Carl Bishop King, the mind-reader, to small houses June 15, 16. William H. Crane in The Senator 20, 21 and matinee to S. R. O. The play gave the best of satisfaction, and the supporting co. is strong and well balanced. T. D. Frawley made a hit as Lieutenant Schuyler. Georgie Drew-Barrymore was excellent as Mrs. Hilary. After another week of entertainments the theatre will close for a month, after one of the most successful seasons which has fallen to the lot of any theatre in the country.

WISCONSIN.

FOND DU LAC.—CRESCENT OPERA HOUSE: Truesdell's co., headed by Georgie Briar, presented The French Spy June 18 and Damon and Pythias 19 to light business.——ITEM: J. B. Pinkham has leased Armory E, refitted it, and engaged a comedy co. for the Summer at popular prices.

ANTIGO.—BIJOU OPERA HOUSE: J. H. Browne's Theatre co. concluded a five nights' engagement June 25, to fair business.

MILWAUKEE.—The Hess Opera co. played to good business week ending June 28 and continues to give the operas in the same excellent manner.——ITEMS: George A. Kingsbury will leave next week to assume the duties of business manager of the New Grand Opera House at Rochester, N. Y. Mr. Kingsbury was for many seasons connected with theatres in Milwaukee and is a bright and capable fellow and bound to be successful in his new position.

CANADA.

QUEBEC.—ACADEMY OF MUSIC: Liberati's Band gave four performances June 23-25 to small but well pleased audiences. Running Wild 30-2.——ITEM: J. M. Howard, in advance of the Running Wild co., is in town.

MONTREAL.—THEATRE ROYAL: Owing to extremely warm weather Queen's Evidence had rather light houses, which is to be regretted, as the co. is one of the best that has appeared at the Royal this season. Minnie Gleason as the blind heroine scored a great success, and was ably supported by Messrs. Carrigan and Gleason. The rest of the cast as a whole was good. The co. closes its season in Montreal.

HALIFAX.—ACADEMY OF MUSIC: The Zeffie Tilbury co. presented Eileen Oge June 16-18 to good average business. A three-act military comedy entitled Peace and War, written by Messrs. H. W. W. Wood and R. Marshall, of Her Majesty's West Riding Regiment, was produced 19. The plot is one of love and intrigue in military life, the scenes being laid in England. There are a number of amusing scenes, but with the exception of one or two they are not of strong character. Take it all through, the dramatic action is fair and the dialogue bright. The piece was handsomely set and its production received careful attention from the co. Miss Tilbury as Valerie De Vaux was all that could be desired. Artnur Lewis gave a splendid impersonation of Captain Courtney, the swindler and disgraced officer. Jay Hunt as the Rev. Mr. Bowles, filled the comedy role and enlivened the piece considerably. The scene where Valerie undertakes to teach him how to polka was a gem, and is the best thing in the piece. The rest of the co. gave excellent support. The piece, as far as Halifax is concerned, was a success, and made a hit. The opening night was under the patronage of Vice-Admiral Watson, Colonel Goldie and officers of the army and navy. The audience was a large and brilliant one, being composed of the military, naval and élite of our city. The second and third presentation had diminished houses, owing to counter attractions. Next week the Tilbury co. will present My Best Girl and Little Lord Fauntleroy.——LYCEUM: Harrigan's Irish and American Tourists' co. to good business 19-21.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ARIZONA JOE: Spokane Falls, Wash., July 1-12.
A PAIR OF JACKS CO.: San Francisco July 1-12.
APPLE ORCHARD FARM CO.: N. Y. City, July 7—week; Boston 14—week; Providence 21—week.
AFTER DARK CO.: Reno July 1, Salt Lake, Utah, 4-5, Denver, Col., 6—week; Silver Circuit week of 14; Hastings, Neb., 21, Lincoln 22, Omaha 23, 24, Sioux City 25, 26, Chicago 27—three weeks.
AUGUSTIN DALY CO.: London, Eng., June 23-Aug. 16.
A. M. PALMER'S CO: San Francisco, Cal., July 7—five weeks; Los Angeles August 11—week; Stockton 18, Sacramento 19, 20, Salt Lake, Utah, 22, 23, Denver, Col., 25—two weeks; Kansas City, Mo., Sept. 8-10, St. Joe 11, Omaha, Neb., 12, 13, Chicago, 15—two weeks.
CRYSTAL SLIPPER: Chicago June 19—indefinite.
DEAD HEART (O'Neill's) CO.: Chicago June 16—indefinite.
EUSICE GOODRICH CO.: Sault Ste. Marie, Mich., June 30—week; Marquette July 7—week; Ishpeming 14—week; Hurley, Wis., 21—week; Ashland 28—week.
E. P. SULLIVAN CO.: Olean, N. Y., June 30—week; Bradford, Pa., July 7—week; Elmira, N. Y., 14—week.
HELENE ADELL CO.: Bradford, Pa., June 30—week.
HELD BY THE ENEMY CO.: Salt Lake, Utah, June 30-July 3, Ogden 4, Provo 5, Aspen, Col., 7-8, Leadville 9, Pueblo 10, 11, Colorado Springs 12, Denver 14—week and close season.
KATE PURSSELL CO.: Toledo, O., June 30—week.
LONDON GAIETY CO.: San Francisco, Cal., June 23-July 5.
MAUDE GRANGER CO.: Winnipeg, Man., June 30—week; Brainerd, Minn., 7-8, Ashland, Wis., 9, Duluth, Minn., 10-12.
NELLIE MCHENRY CO.: San Francisco June 30—indefinite.
NELLIE WALTERS CO.: Fort Madison, Ia., July 3, 4, closing season.
OLD HOMESTEAD CO.: San Francisco June 23-July 12.
P. F. BAKER CO.: San Jose, Cal., June 30-July 1, Stockton 2, 3, Fresno 4, 5, Los Angeles 7—week; San Diego 14, 15, San Bernardino 16, 17, Santa Barbara 18, 19, Oakland 20—week; Woodland 28, Nevada 29, Virginia City, Nev., 31, Carson Aug. 1, Reno 2.
RICHARD MANSFIELD CO.: N. Y. City June 16—indefinite.
RHEA: Duluth, Minn., July 2-5, closing season.
RUNNING WILD CO.: Quebec, Can., June 30—week.
SPOONER-PEYTON DRAMATIC CO.: Red Oak, Ia., June 30——week; Atlantic July 7—week.
WILSON BARRETT CO.: Sacramento June 30-July 1, 2, closing season.
WILD GOOSE CHASE CO.: Des Moines, Ia., June 30, Oskaloosa July 1, Ottumwa 2.
WILD OATS CO.: Friedland, Mich., July 1, East Tawas 2, Alpena 3, Oscoda 4, Grayling 8, Cheboygan 9, St. Ignace 10.
ZEFFIE TILBURY CO.: Halifax, N. S., June 2—ten weeks.

OPERA AND CONCERT COMPANIES.

ALCAZAR OPERA CO.: Kansas City, Mo., June 2—indefinite.
ANDREWS' OPERA CO.: Peoria, Ill., June 9—eleven weeks.
AMBERG OPERA CO.: N. Y. City June 23—indefinite.
A. E. WILSON OPERA CO.: Bridgeport, Conn., June 23—indefinite.
BENNETT-MOULTON OPERA CO. (A): Minneapolis, Minn., June 23—week.
BENNETT-MOULTON OPERA CO. (B): Buffalo, N. Y., June 30—week.
BOSTON OPERA CO.: Toledo, O., June 23—indefinite.
CASTLES IN THE AIR CO.: New York City—indefinite.
CARLETON OPERA CO. Buffalo, N. Y., June 30—indefinite.
C. D. HESS OPERA CO.: Chicago June 23—indefinite.
CASINO (Lamont) OPERA CO.: Washington, D. C., June 23—indefinite.
CALIFORNIA OPERA CO.: Kansas City, Mo., June 23—indefinite.
DIXON-BELL OPERA CO.: St. Louis, June 23—indefinite.
DUNBAR'S GAIETY CONCERT CO.: Brownfield, Me., July 4, Denmark 5, Bridgton 7, Harrison 8, Norway 9, Paris 10.
FISHER OPERA CO.: Memphis, Tenn., June 23—indefinite.
FRENCH OPERA CO.: New Orleans—indefinite.
GRAU OPERA CO.: Cape May, June 30—indefinite.
HINRICH OPERA CO.: Philadelphia, Pa., June 23—indefinite
LIBERATI'S BAND: Ogdensburg, N. Y., July 4.
NEW YORK OPERA CO. (J. W. Slocum's): Dallas, Tex., June 23—indefinite.
NEW AMERICAN OPERA CO.: Philadelphia, June 23—indefinite.
NORCROSS OPERA CO.: Providence, R. I., June 2—indefinite.
SEA KING CO.: N. Y., City, June 23—indefinite.
SOLDIERS' HOME OPERA CO.: Dayton, O., June 23—indefinite.
STRAUSS ORCHESTRA: N. Y. City, June 23—indefinite.
THE BRAZILIAN CO.: N. Y. City, June 23—indefinite.
WHITELAW OPERA CO.: Kansas City—indefinite.

VARIETY COMPANIES.

FASHION'S IDEAL PROLIGUES: Harlem, N. Y., June 30—week.
HERRMANN'S TRANSATLANTIQUES: Denver, Col., June 30—week.
MARCO AND RETO'S VAUDEVILLE CO.: N. Y. City June 30—week.

MINSTRELS.

CLEVELAND'S CONSOLIDATED MINSTRELS: Elmira, N. Y., July 21, Auburn 25.
RICH'S AMERICAN MINSTRELS: Brooklyn, N. Y., July 14—week: Bridgeport, Conn., 21—week; N. Y. City 28—week; Springfield, Mass., Aug. 4—week.
THATCHER'S MINSTRELS: Bridgeport, Conn., July 28.

CIRCUSES.

BARNUM-BAILEY CIRCUS: Chicago, June 23—two weeks.
BAILEY AND WINAN'S CIRCUS: Detroit July 1-5.
FRED. LOCKE'S CIRCUS: Kalida, O., July 1, Ottawa 2.
IRWIN BROTHERS' CIRCUS: Warren, Mass., June 30, Spencer July 1, Clinton 2, Leominster 3, Fitchburg 4, 5.
JOHN ROBINSON'S CIRCUS: Butte, Mont., July 4.
MAIN-VAN AMBURGH'S CIRCUS: Vineland, N. J., June 30, Hammonton July 1, Atco 2, Mount Holly 3, Bristol, Pa., 4, Burlington, N. J., 5.
SAUTELLE'S CIRCUS: Middleport, N. Y., June 30-July 1.
WHITING BROTHERS': Kansas City, Mo., June 23—indefinite.
W. H. HARRIS' CIRCUS: Chicago, Ill., June 23—indefinite.

MISCELLANEOUS.

BUFFALO BILL'S WILD WEST: Dresden, Germany, June 23—indefinite.
DAYTON'S COMIC MYSTERY CO.: Forestville, N. Y., July 3, 4, Gowanda 5-7, East Aurora 8, 9.
EUGENE ROBINSON'S FLOATING PALACES: Martin's Ferry, O., June 30, Moundsville, July 1, Matamoras 2.
MONTFORD'S MUSEUM: Toronto, Ont., June 9—indefinite.
PAWNEE BILL'S WILD WEST: Tolchester Beach, Md., July 1-12.

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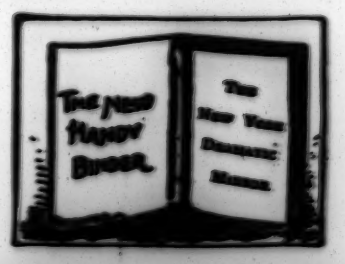

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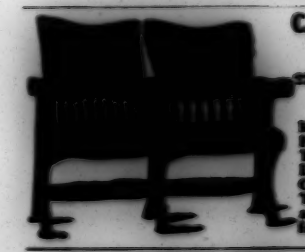

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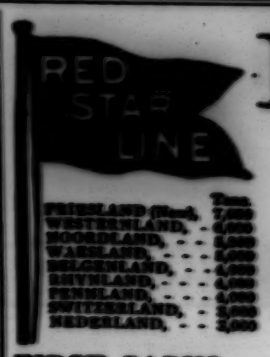

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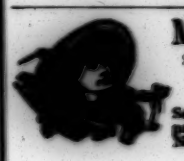

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FOREIGN FOOTLIGHT FLASHES.

Justin McCarthy's version of the French comedy of Prée moi ta Femme was recently produced at a London matinee under the title of Your Wife. British prudery dropped the lending feature.

* * *

Alfred Calmour's new play Cyrene was produced last Friday at the Avenue Theatre with the following cast: Henry Neville, Edward Gurney, Arthur Sterling, John Carter, Hamilton Knight, P. J. Kirwin, Marion Terry, Clara Jecks, and Miss Vane.

* * *

Theatrical London is somewhat excited just now because Henry Irving has made an old and unfortunate friend the present of an annuity of £100

* * *

W. G. Wills is preparing an adaptation of "Henry Esmond" for Mr. and Mrs. Kendal. Another one-act play, of which England's virgin queen, Elizabeth, is the subject, is intended for Ellen Terry.

* * *

It is feared, by the London critics, that Pierre Leclercq's new play Illusions will prove a delusion.

* * *

Fred Horner is evidently incensed at our criticism in this column of his proposed burlesque on Judah, which, it will be remembered, he wanted to call Doodah. He says he won't write one at all now.

* * *

The clever author of The Bungalow, by-the-bye, has just terminated his lessecship of Toole's Theatre. There is some talk of Mr. Horner having a theatre of his own. In that case there will be little difficulty in getting his plays accepted.

* * *

Emulated, doubtless, by the success achieved by Irving and Miss Terry, William Terriss and Miss Millward are touring the English provinces with Shakespearean recitals in costume.

* * *

The 100th performance of Sydney Grundy's Pair of Spectacles was given last Saturday at the London Garrick. The audience was spared the souvenir affliction.

* * *

Just before Robert Buchanan produced his new poetic play The Bride of Love at the London Adelphi he asked George R. Sims to write him a prologue. For some reason or other Sims did not do so, but now The Bride is a success he has sent Buchanan the following amusing parody on that which Buchanan had written by some other hand:

PROLOGUE TO "THE BRIDE OF THE ADELPHI."

From Gods of Hellas, Robert, if you can
Wean your rapt soul and seek your fellow man,
Let your own Psyche's fate a warning write
In words of flame upon the clouds of night.
She loved a God; pause, Robert, ere you find
Your eyes like hers to earthly things grow blind.
Come back to earth from radiant realms above,
Shun the gay Gods, and woo a mortal love;
Forget young Eros and the Cyprian Queen
And seek once more the old Adelphi scene;
Come back to earth—Olympian heights forsake,
And tune your harp to songs for Putney Blake.
Let Aphrodite wave her lusty white arms,
But tempt you not from Edith Kingston's charms,
In prayer with me the Brothers Gatti join
For Olga Brandon and for Leonard Boyne.
Sweet Psyche's safe upon her lover's breast;
There for a while, dear Robert, let her rest,
Her lullaby Mackenzie's tuneful hymns,
And bring your genius down to George R. Sims.
He asks your help, for this poor play you see
Demands assistance from the great R. R.,
To aid the art which seeks to realise
Scenes which are Irish to non-Irish eyes;
'Reft of your magic all is dull and bare,
My "Fair," alas! is only half a Fair.
Wherefore, since I have failed to paint aright
The scenes you pictured all so true and bright,
Forgive me,—help me,—do not scorn my scream,
But light my path with your transcendent gleam.

The clouds uplift,—the scene grows bright and gay,
The Bard once more takes up the Irish play,
The mists of human care are melting fast,
Buchanan has come down from Heaven at last
Like his own Zeus, from the dizzy height
He deftly dives and cleaves the shimmering light,
From God-like fancy leaps to mortal fact
And cries, "I'm ready for that Second Act."

* * *

Beerbohm Tree begins his provincial tour on August 4, and his repertoire comprises A Village Priest, Captain Swift and The Merry Wives of Windsor.

* * *

Bram Stoker, Henry Irving's well-known manager, has fallen a victim to the literary fever. He has perpetrated a thing that he calls a novel. "The Snake's Pass" is its title.

* * *

More British designs against the American dollar. Sir Morrell Mackenzie, the extensively advertised throat specialist, has signed with Major Pond for a lecture tour in this country, beginning next October.

* * *

Clement Scott, poet and critic, is about to publish in book form a quantity of old papers written during his various vacations. He calls it "Blossom Land."

* * *

Jean Richepin has made the alterations in his new play, Le Sacrifice, suggested by the reading committee of the Théâtre-Français, on the score of expense. He re-read it to them last Wednesday. The play will be produced next Winter.

* * *

It is likely that the Français will see an unusual number of new works next season. Sardou and Alexandre Dumas are both writing plays for it, and so are Meilhac and Pailleron.

* * *

A play produced recently at the Paris Théatre Libre, entitled Les Chepons, was hissed off the stage. The audience was offended at the subject treated—an incident of the German-Franco war.

* * *

The following plays are occupying the bills of the London theatres: Covent Garden, Italian opera; Haymarket, A Village Priest; Adelphi, Green Bushes; Gaiety, burlesque on Ruy Blas; Lyric, Bride of Love; Avenue, Dr. Bill; Comedy, Nerves; Lyceum, Daly's company; Garrick, A Pair of Spectacles; Savoy, The Gondoliers; Strand, Our Flat; Globe, Adelaide Moore; Court, The Cabinet Minister; Criterion, Charles Wyndham; Terry's, New Lamps for Old; Shaftesbury, Judah; Vaudeville, Miss Tomboy; Prince of Wales', Marjorie.

* * *

In Paris the attractions are as follows: Théâtre Français, repertoire; Opéra Comique, repertoire; Nouveautés, Voyage de Chaufontaine; Variétés, Tout Feu, Tout Flamme; Porte St. Martin, La Jeunesse de Louis XIV; Folies Dramatiques, La Fille de l'Air; Ambigu, Devant l'Ennemi; Palais Royal, Le Bibelot and Les Provinciales à Paris; Bouffes Parisiens, Jeanne, Jeannette and Jeanneton; Renaissance, Le Dernier and Un Lycée; Menus-Plaisirs, La Mascotte; Chatelet, Les Pilules du Diable; Cluny, Disparu and Les locataires de M. Blondeau; De azet, Cinq Mille Quatre.

* * *

A. W. Pinero's new play is totally unlike his Sweet Lavender. It is said to border more closely on farce than comedy.

* * *

The following Paris theatres have closed their doors: the Odéon, the Gymnase, the Vaudevilie and the Nouveautés.

* * *

Arthur Yates, who has been connected with the Drury Lane Theatre, London, for many years, has resigned his position.

MATTERS OF FACT.

There are few professions or callings that require more physical stamina and that perfect mental and bodily endowment which the ancients termed *mens sana et corpore sano* than the theatrical profession. The sudden changes of the climate, and the rapidity and discomforts generally of railway travel are standing menaces to the health of the actor, who may be caught in a blizzard one week, while the next week he may be in the South gathering roses and magnolias. The preservation of the health and prevention of ailments which have become characteristic diseases of the American climate, such as catarrh, rheumatism and consumption is a study which no professional should neglect. A new treatment which is claimed to strengthen the system against attacks from these diseases, remove all impurities from the blood, radically cure catarrh and rheumatism and prevent and cure consumption has been discovered by Dr. A. Wilford Hall, an eminent physician of Philadelphia. No medicine is used. Persons wishing to undergo Dr. Hall's treatment must pledge their honor not to reveal the treatment to others, and send $4 in cash to A. Wilford Hall, 1405 Filbert Street, Philadelphia, who will mail a pamphlet giving full directions and all particulars concerning the new discovery.

C. Leslie Allen is at liberty for next season.

Merriam Bruce has been engaged by Marie Hubert Frohman for the production of The Witch.

Jacques Kruger is disengaged. His address is Grand Opera House, Chicago.

James Owen O'Conor having purchased The Outlaw from Salvini, intends to star next season in that play. For time and terms address William Preston Wolfe, Morton House, New York.

The Opera House at Coatesville, Pa., which is only thirty-eight miles from Philadelphia, can be rented for $25, including license. The capacity of the house is 800 seats.

The third annual tour of The Fat Men's Club, under the direction of J. C. Stewart, Jr., will commence on Sept. 15. It will be the largest musical-comedy company on the road, twenty-three people being in the cast.

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The Roberts-Sailer company's season of Faust and Marguerite will commence on or about October 1, 1890. Marie Sailer will assume the character of Marguerite. Miss Sailer is a Philadelphian and is said to possess considerable ability. This will be her first season as a star. J. B. Roberts' Mephistopheles is already a matter of theatrical history, and the success he met with in Philadelphia during the Centennial at the Walnut Street Theatre, where he played the part for over a hundred nights is not likely to be forgotten by managers wishing to book this attraction. Mr. Roberts will personally direct the production. The scenery will be entirely new and some startling effects are promised. A very strong company will be engaged. For time address J. B. Roberts 2,116 North Thirteenth Street, Philadelphia.

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